MARVEL COMICS
THE OFFICIAL MARVEL® FAN MAGAZINE!
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IF YOU MISSED
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SALICRUP'S SECTION

Remember last year's ATLANTIS ATTACKS crossover in the summer annuals? Remember how we asked you to fill out the 1989 MARVEL AGE Summer Annuals Report Card? Well, there's a good chance a lot of you don't remember because MARVEL AGE MAGAZINE wasn't sold at newsstands everywhere last year; just at selected Direct Sales outlets. Therefore, a few words of explanation might be in order. Every year good ol' MARVEL AGE MAGAZINE runs a handy dandy report card for you to grade our summer annuals. Sure, you can write a longer, more in-depth critique and send it to the regular title's letters page, but we thought it might be fun to find out reactions to all the annuals in this more streamlined manner. Besides, school's out and isn't it more fun to be the grader rather than the gradee? So presented below are the results of the '89 Report Card. The numbers below the grades are the percentages of how you voted. In other words, 35% of you thought the SILVER SURFER ANNUAL was outstanding, while 3% of you thought it was awful. So without further ado . . .

1989 MARVEL AGE® SUMMER ANNUALS REPORT CARD	OUTSTANDING	GOOD	FAIR	POOR	AWFUL
SILVER SURFER ANNUAL #3	35	20	32	10	3
IRON MAN ANNUAL #11	23	53	20	2	2
X-MEN ANNUAL #14	29	21	33	12	5
AMAZING SPIDER-MAN ANNUAL #24	27	31	23	13	6
THE PUNISHER ANNUAL #3	37	25	18	21	9
SPECTACULAR SPIDER-MAN ANNUAL #10	26	28	28	14	4
DAREDEVIL ANNUAL #5	12	29	35	8	16
ALF ANNUAL #3	16	32	27	12	13
THE AVENGERS ANNUAL #19	63	17	4	10	6
THE NEW MUTANTS ANNUAL #10	30	31	31	5	3
X-FACTOR ANNUAL #5	34	53	9	2	2
WEB OF SPIDER-MAN ANNUAL #6	16	27	33	10	14
WEST COAST AVENGERS ANNUAL #5	15	33	31	16	5
THOR ANNUAL #15	24	42	15	13	6
FANTASTIC FOUR ANNUAL #23	18	40	23	20	9

Last year we also promised to pick one of the Report Cards at random and award a surprise prize to the lucky grader. We'll announce the winner next issue, as well as tell you what that lucky person won. And in case you think we forgot, we'll also be running the 1990 MARVEL AGE SUMMER ANNUALS REPORT CARD next issue. Don't miss it!

—Jim Salicrup

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MARVEL COMING ATTRACTIONS

Here's a complete checklist of what's happening in all the Marvel, Epic, and Marvel U.K. titles shipping in June.

☐ **THE AVENGERS** #320—"The Crossing Line" Part 2: The **Avengers** versus everybody! A cliffhanger by **Fabian Nicieza, Paul Ryan,** and **Tom Palmer.** Biweekly. $1.00.

☐ **CAMP CANDY** #4—It's visitors' day disaster at Camp Candy—thanks to **Rex DeForrest III!** By **Angelo DeCesare, Howard Post,** and **Jacqueline Roettcher.** $1.00.

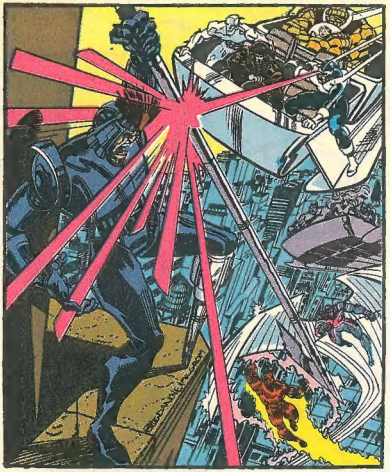
☐ **CAPTAIN AMERICA** #374—**Cap** versus **Bullseye** in Part 3 of "Streets of Poison," by **Mark Gruenwald, Ron Lim,** and **Danny Bulanadi.** And **Battle Star** searches for secrets held by the **Power Broker** by **Mark Gruenwald** and **Mark Bagley.** Biweekly. $1.00.

Titles Shipping June 5 On Sale June 26

☐ **AVENGERS WEST COAST** #61—"Dark Scarlet Witch" the shattering conclusion! By **Roy Thomas, Paul Ryan** and **Danny Bulanadi.** $1.00.

☐ **STEELTOWN ROCKERS Limited Series** #5—More sex, drugs, and rock 'n' roll. In this case, mostly drugs, as Terry has a run-in with a train, and the train wins. By **Elaine Lee** and **Steve Leialoha.** $1.00.

☐ **NAMOR THE SUB-MARINER** #5—The rivers surrounding Manhattan island burst into flames—wait'll you see the reason why! By **John Byrne.** $1.00.



☐ **WEB OF SPIDER-MAN** #67—**Tombstone** gets new powers and watch out for the **Green Goblin**! A shocker! By **Gerry Conway, Alex Saviuk,** and **Keith Williams.** $1.00.

☐ **X-MEN** #265—**Storm**—murderer! By **Chris Claremont, Bill Jaaska** and **Joe Rubinstein.** Biweekly. $1.00.

☐ **THE PUNISHER** #36—"Jigsaw Puzzle" Part 1—the **Punisher** takes on his two worst enemies, **Jigsaw** and the **Rev** . . . and a whole lot more! By **Mike Baron** and **Mark Texeira.** Biweekly. $1.00.

☐ **BLACK KNIGHT Limited Series** #3—**Dr. Strange** and the new **Valkyrie** help the **Black Knight** take on the belligerent Balor! By **Roy Thomas, Rich Buckler** and **Tony DeZuniga.** Mando Offset paper.

☐ **SHE-HULK** #18 — Gypsy sorcery meets American dentistry . . . and then things get really weird! Guest-starring Dr. Doom!!! (Bob Doom, that is.) By **Steve Gerber, Tom Artis** and **Jim Sanders.** Mando Offset paper. $1.50.

☐ **STALKERS** #5—A gripping **Stalker** hostage crisis by **Jan Strnad** and **Val Mayerik**! And a weird witness confrontation by **Mark Verheiden** and **Mark Texiera.** An Epic comic. Mando Offset paper. For Mature Readers. $1.50.

☐ **ELSEWHERE PRINCE Limited Series** #4—An assassination attempt backfires! By **Moebius, R.J.M. Lofficier,** and **Eric Shanower.** Plus more of **Major Grubert's** Notebook by **Moebius.** An Epic comic. Direct Sales only. Coated Offset paper. $1.95.

A **Limited Series** is a title which will only run for a specific number of issues.
A **Graphic Novel** is an 8 ½" x 11" paperback edition.
A **Trade Paperback** is a 7" x 10" paperback edition.
A **Bookshelf Format** is a 6⅝" x 10" high quality, square-bound edition.
A **Direct Sales** title is available only at selected outlets.
Shipping Date refers to when the comics leave the printer.

☐ **EXCALIBUR** #25—**Galactus** versus **Phoenix**! By **Chris Claremont.** Mando Offset Paper. Biweekly. $1.75.

☐ **AMAZING SPIDER-MAN ANNUAL** #24—**Spider-Man** is reduced to the size of **Ant Man**—and that's when his troubles really begin! "Honey, I Shrunk the Non-Mutant Super Hero" is by **David Michelinie, Gil Kane** and **Rudy Nebres.** Plus a solo Solo story by **David Michelinie** and **Steve Ditko** and a solo **Sandman** story by **Tom DeFalco, J. Marc DeMatteis, Mike Zeck** and **Dan Green.** 64 pages. $2.00.

☐ **ROBOCOP 2** #1—The black and white adaptation of the hit movie! By **Alan Grant, Mark Bagley** and **Tony DeZuniga.** A Marvel magazine. 64 pages. $2.25.

☐ **STRIP** #11—More outrageous, exciting, awesome, and just plain fun tales from some of the best writers and artists in Britain! A Marvel U.K. magazine. 48 pages. Biweekly. For Mature Readers. $2.50.

☐ **ROBOCOP 2**—The stunning high-quality, full-color adaptation to the hit movie! By **Alan Grant, Mark Bagley** and **Tony DeZuniga.** A Marvel Bookshelf Format comic. 64 pages. Specialty Sales only. $4.95.

☐ **TALES FROM THE HEART OF AFRICA: THE TEMPORARY NATIVES** #1—The critically acclaimed adventures of Peace Corps volunteer **Cathy Grant** now in a special Epic bookshelf format volume! By **Raphael Nieves, Cindy Goff** and **Seitu Hayden.** 48 pages. Direct Sales only. For Mature Readers. $4.95.

☐ **HELLRAISER** #3—Four new tales of suspense featuring the concepts of **Clive Barker's** movies! By **Jan Strnad, Steve Buccellato, Stan Drake, R.J.M. Lofficier, John Ridgway, Pete Akins** and **Dave Dorman,** and pinups by **A.G. Farley** and **Bill Sienkiewicz.** An Epic Bookshelf Format series. 64 pages. Flambeau Offset paper. Direct Sales only. For Mature Readers. $4.95.

☐ **OPEN SPACE** #4—More SF stories by top writers in the field! Featuring "Ghosts," by **Joe Clifford Faust** and **Ray Lago,** "Empath" by **Charles de Lint** and **Ken Meyer, Jr.,** "The Montana Rift" by **Garfield** and **Judy Reeves Stevens, Louis La Chance** and **Richard Howell,** and "Let's Go to the Tape" by **Laurence M. Janifer** and **Jaxsom Renick.** Bookshelf Format. 48 pages. $4.95.

☐ **CRITICAL MASS Limited Series** #6—The penultimate chapter of the shadowline Epic. By **Dan Chichester** and **Margaret Clark, Jorge Zaffino, Denys Cowan, Gray Morrow, Dan Lawliss, Al Williamson** and **James Sherman.** 64 pages. Bookshelf format. $4.95.

☐ **JHEREG** #1—The stunning **Alan Zelenetz** adaptation of the acclaimed science-fiction/fantasy adventure by **Steven Brust.** A **Marvel/Byron Preiss** 48 page Graphic Novel. Direct Sales only. For Mature Readers. $8.95.

☐ **RETURN TO BIG NOTHING Hardcover**—Re-presenting the gripping tale of the **Punisher** confronting the man from his past who almost destroyed him! By **Steve Grant, Mike Zeck** and **John Beatty.** 64 pages. $12.95.

Titles Shipping June 12
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☐ **ALF** #32—**Alf** gets the body-building bug. And the results threaten to destroy the Tanner household! By **Michael Gallagher, Dave Manak** and **Marie Severin.** $1.00.

☐ **PUNISHER: NO ESCAPE** #1—The **Punisher** is after the Maggia. And the **USAgent** is after the **Punisher**! By **Gregory Wright, Todd Smith** and **Danny Bulanadi.** Cover painting by **Joe Jusko.** A Marvel Bookshelf Format comic. 48 pages. $4.95.

☐ **AMAZING SPIDER-MAN** #336—**Spidey's** locked in a wild battle with the **Vulture** and **Chance.** And **Doctor Octopus** recruits the **Vulture** for the revived **Sinister Six**! Plus: Someone dies! By **David Michelinie, Erik Larsen** and **Mike Machlan.** $1.00.

☐ **AVENGERS SPOTLIGHT** #35—It's the final confrontation between **Hawkeye** and the **Terminizer**! All full-length tour-de-Force. By **Steve Gerber, Al Milgrom** and **Don Heck.** $1.00.

☐ **BRUTE FORCE Limited Series** #1—Bionic animals with intelligence greater than humans—that's Brute Force! And they're the Earth's only hope against escalating environmental pollution! By **Simon Furman** and **Jose Delbo.** $1.00.

☐ **GROO THE WANDERER** #68—Another **Groo**-some adventure! By **Sergio Aragonés** and **Mark Evanier.** An Epic comic. $1.00.

☐ **HEATHCLIFF** #50—Special double-sized 50th anniversary issue! Join the celebration! By **Angelo DeCesare, Howard Post** and **Roberta Edelman.** 48 pages. $1.50.

☐ **THE NEW MUTANTS** #92—The **New Mutants** land in Madripoor. The result is chaos! By **Louise Simonson, Rob Liefeld** and **Hilary Barta.** $1.00.

☐ **NTH MAN** #15—**Alfie** returns to Earth from outer space, with a *big* alien trailing behind him. Plus, the big secret of **Alfie** and **John's** past is finally revealed! By **Larry Hama, John Wagner** and **Fred Fredericks.** $1.00.

☐ **QUASAR** #13—**Quasar** vs. a fighting mad **Squadron Supreme**! By **Mark Gruenwald** and **Mike Manley.** Cover by **Jim Lee.** Part 1 of the cosmos-spanning "Journey into Mystery." $1.00.

☐ **THOR** #420—**Thor** and **Hercules** return to the Black Galaxy! By **Tom DeFalco, Ron Frenz** and **Joe Sinnott.** And an all-new **Warriors Three** adventure by **Tom DeFalco, Gary Hartle** and **Mike DeCarlo.** $1.00.

☐ **MARVEL COMICS PRESENTS** #56—WOLVERINE Part 3—**Wolverine** and **Hulk** versus the **Mimic**! By **Michael Higgins, Dave Ross** and **Dan** and **Don Day.** WEREWOLF BY NIGHT Part 3 — The **Werewolf** is stalked by **Silver Dagger**! By **Len Kaminski, James Fry** and **Brad Joyce. STINGRAY—The stunning conclusion! By Len Wein, Jim Fern** and **Mike DeCarlo.** And complete in this issue: a rollicking **Speedball** adventure by **Steve Ditko** and **Jo Duffy**! 32 pages. $1.25.

☐ **ALPHA FLIGHT** #87—New members! A new direction! And a new creative team! Part 1 of the 4-part "Building Blocks" saga, redefining Alpha for the 90s. Guest-starring **Wolverine**! By **Fabian Nicieza, Mike Bair** and **Mike Manley.**. Cover by **Jim Lee.** Mando Offset paper. $1.50.

☐ **GHOST RIDER** #4—The **Ghost Rider** takes on **Mr. Hyde** in the streets of NYC! By **Howard Mackie, Javier Saltares** and **Mark Texeira.** Mando Offset paper. $1.50

☐ **WOLVERINE** #28—"The Lazarus Project" Part 2 by **Jo Duffy, Barry Kitson** and **Joe Rubinstein.** Mando Offset paper. Biweekly. $1.50.

☐ **INTERFACE** #5—It looks as if it's going to be **Bill Silent Bear's** last battle! By **James D. Hudnall** and **Paul Johnson.** An Epic comic. Hudson Offset paper. Direct Sales only. For Mature Readers. $1.95.

☐ **SPECTACULAR SPIDER-MAN ANNUAL** #10—**Spidey** continues to shrink and ultimately finds himself plunging "Into the Microverse!" By **Gerry Conway, Stan Lee** and **Rich Buckler.** Plus an all-new **Prowler** tale by **Glenn Herdling** and **Todd McFarlane.** And, continuing from THE AMAZING SPIDER-MAN ANNUAL #24, "The **Sandman**" Part 2 by **Tony Isabella, Ross Andru** and **Mike Esposito.** 64 pages. $2.00.

☐ **THE PUNISHER MAGAZINE** #13—Re-presenting in black and white from THE PUNISHER #19 and #20 the hard-hitting tales by **Mike Baron, Larry Stroman, Randy Emberlin, S. Anton Pensa** and **Gerry Talaoc.** Cover painting by **Bob Larkin.** A Marvel magazine. 48 pages. $2.25.

☐ **SAVAGE SWORD OF CONAN** #176—Special anthology issue! Four suspense-filled **Conan** adventures in one by **Chuck Dixon, Gary Kwapisz, Tim Truman, Flint Henry** and **Neil Hanson.** A Marvel black-and-white magazine. 48 pages. For Mature Readers. $2.25.

☐ **PLASTIC FORKS Limited Series** #5—The astonishing conclusion! By **Ted McKeever.** An Epic comic. Bookshelf Format. 64 pages. Direct Sales only. For Mature Readers. $4.95.

☐ **MARSHAL LAW Trade Paperback**—The controversial Limited Series collected into one gigantic volume! By **Pat Mills** and **Kevin O'Neill.** An Epic comic. 192 pages. Direct Sales only. For Mature Readers. $14.95.

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☐ **THE AVENGERS** #321—Nuclear armageddon is about to strike! By **Fabian Nicieza, Rick Levins,** and **Tom Palmer.** Cover by **Paul Ryan** and **Tom Palmer.** Biweekly. $1.00.

☐ **CAPTAIN AMERICA** #375—**Captain America**—Public Enemy #1? Guest-starring **Daredevil** and the **Black Widow!** By **Mark Gruenwald, Ron Lim** and **Danny Bulanadi.** Plus **Battle Star** versus the **Power Tools!** By **Mark Gruenwald** and **Mark Bagley.** Biweekly. $1.00.

☐ **CONAN THE BARBARIAN** #235—His parents are dead. Now **Conan** seeks vengeance! By **Michael Higgins, Ron Lim** and **Dan Adkins.** Cover by **Jim Lee.** $1.00.

☐ **G.I. JOE** #103—The **Joes** and the **Oktober Guard** must intercept **Destro's** army. And meaner **Snake Eyes** embarks on a suicide mission when it's decided that **Scarlett** will *definitely* be removed from her life-support system!

☐ **GUARDIANS OF THE GALAXY** #3—All-out outer space battle issue! By **Jim Valentino** and **Steve Montano.** $1.00.

☐ **THE INCREDIBLE HULK** #372—The return of the green **Hulk!** Plus, after months of searching, **Bruce Banner** finally catches up with **Betty** in New York! By **Peter David, Dale Keown** and **Bob McLeod.** $1.00.

☐ **MARVEL AGE MAGAZINE** #91—Exclusive previews of the WILD CARDS series and the **Spider-Man, Groo** and **Ka-Zar** Graphic Novels, reports on LEGION OF NIGHT and THANOS QUEST and more! $1.00.

☐ **MARVEL TALES** #240—Re-presenting from MARVEL TEAM-UP #90, the classic team-up of **Spidey** and the **Beast** against **Killer Shrike** and the **Modular Man!** By **Steven Grant, Mike Vosburg** and **Bob McLeod.** Plus an all-new **Spider-Ham** tale by **Alan Kupperberg.** Cover by **Marshall Rogers.** $1.00.

☐ **THE PUNISHER** #36—**Jigsaw** and the **Rev** unleash their murderous plot! By **Mike Baron** and **Mark Texeira.** $1.00.

☐ **SILVER SURFER** #40—The **Silver Surfer** pays a visit to Dynamo City! By **Jim Starlin, Ron Lim** and **Tom Christopher.** $1.00.

☐ **THE UNCANNY X-MEN** #266—The manhunt to find **Storm** gets murderously intense! By **Chris Claremont, Bill Jaaska** and **Joe Rubinstein.** $1.00.

☐ **WHAT IF . . .?** #16—"What If Wolverine fought Conan?" By **Glenn Herdling, Gary Kwapisz** and **Akin and Garvey.** $1.25.

☐ **EXCALIBUR** #26—**Excalibur** confronts the **Nth Man!** By **Chris Claremont.** Mando Offset paper. $1.75.

☐ **HERO Limited Series** #4—**Cody** goes to the future and finds himself in a soul-destroying combat! By **David Michelini, Steve Purcell** and **Sam de la Rosa.** Mando Offset paper. $1.50.

☐ **ROBOCOP** #6—"Warzone" Part 2—the carnage continues! By **Alan Grant, Lee Sullivan** and **Kim DeMulder.** $1.50.

☐ **SHIELD** #14—The return of **Dum Dum Dugan!** By **Bob Harras, Keith Pollard** and **Kim DeMulder.** Mando Offset paper. Direct Sales only. $1.50.

☐ **SPIDER-MAN** #1—The debut of the new **Spider-Man** series! You've never seen the **Lizard** so deadly! By **Todd McFarlane.** Mando Offset paper. $1.75.

☐ **WEB OF SPIDER-MAN ANNUAL** #6—At the heart of the Microverse, **Psycho Man** captures **Spidey!** By **Gerry Conway, Stan Lee** and **Gil Kane.** Plus: **"Aunt May** Meets the **Punisher"** by **Gerry Conway, Ross Andru** and **Mike Esposito; Mary Jane** faces "Eleven Angry Men," by **Peter David, June Brigman** and **Stan Drake;** and a tale of the **Rocket Racer** by **Tony Isabella** and **Alan Kupperberg.** 64 pages. $2.00.

☐ **STRIP** #12—The anthology series featuring the best of British writers and artists continues! A Marvel U.K. comic. 48 pages. Direct Sales only. For Mature Readers. $2.50.

☐ **DOCTOR WHO** #162—The latest news and topnotch features on the acclaimed BBC science-fiction television series! A Marvel U.K. magazine. 64 pages. Direct Sales only. $2.95.

☐ **FANTASY ZONE** #10—The British anthology of fantasy adventure continues! A Marvel U.K. magazine. 64 pages. Direct Sales only. $2.95.

☐ **MUTANT SUMMER FUN SPECIAL** #1—Media madness with the mutants stuck in the middle! By **Ann Nocenti** and **Bret Blevins.** 80 pages. $2.95.

☐ **STREET POET RAY** #3—The issues of our times in *avant garde* form. By **Street Poet Ray** and **Junko.** An Epic Bookshelf Format comic. 32 pages. Direct Sales only. $2.95.

☐ **DEATHLOK Limited Series** #2—**Roxxon** and **Ryker** send an assassin team to exterminate **Deathlok!** By **Dwayne McDuffie, Gregory Wright, Jackson Guice** and **Scott Williams.** Cover by **Bill Sienkiewicz.** A Marvel Bookshelf Format comic. 48 pages. Direct Sales only. $3.95.

☐ **SPIDER-MAN VERSUS WOLVERINE** #1—Re-presenting the unforgettable Cold War tale by **James Owsley, Mark Bright** and **Al Williamson.** A Marvel Bookshelf Format comic. 64 pages. Direct Sales only. $4.95.

☐ **LIFE OF GROO Graphic Novel**—His ultimate misadventures! By **Sergio Aragonés** and **Mark Evanier.** An Epic Graphic Novel. 64 pages. Direct Sales only. $9.95.

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On Sale July 17

☐ **AMAZING SPIDER-MAN** #337—**Doc Ock** reveals his master plan! By **David Michelinie** and **Erik Larsen.** $1.00.

☐ **IRON MAN** #259—**Iron Man**—haunted by the ghost of—the **Titanium Man?!** By **John Byrne, John Romita, Jr.** and **Bob Wiacek.** $1.00.

☐ **FANTASTIC FOUR** #343—After having a somber look at the future, the FF make another attempt to return to their own time. But they overshoot the present and . . . could those be dinosaurs?!! By **Walter Simonson.** $1.00.

☐ **NEW WARRIORS** #2—A menace from **Night Thrasher**'s past debuts. And more secrets about the team revealed! By **Fabian Nicieza, Mark Bagley** and **Al Williamson.** $1.00.

☐ **ROBOCOP 2 Limited Series** #1—The adaptation of what is sure to be this summer's biggest hit movie. By **Alan Grant, Mark Bagley** and **Tony DeZuniga.** $1.00.

☐ **SPECTACULAR SPIDER-MAN** #167—In England, **Spider-Man** suffers amnesia—and **Fogg** and **Knight** close in for the kill! By **Gerry Conway,** and **Sal Buscema.** $1.00.

☐ **THOR** #421—**Thor** in the Black Galaxy! By **Tom DeFalco, Ron Frenz** and **Joe Sinnott.** And the **Warriors Three** confront a deadly mystery! By **Tom DeFalco, Eric Hartle** and **Mike DeCarlo.** Biweekly. $1.00.

☐ **THE TRANSFORMERS** #69—The final fate of **Ratchet** and **Megatron** revealed—and more! By **Simon Furman, Andy Wildman** and **Harry Candelario.** $1.00.

☐ **X-FACTOR** #57—**Archangel** kidnapped! And what's happening between **Marvel Girl** and **Forge**? By **Louise Simonson, Terry Shoemaker** and **Al Milgrom.** $1.00.

☐ **X-MEN CLASSIC** #50—Re-presenting from X-MEN #146, the **X-Men**'s battle with **Arcade** in Murderworld! By **Chris Claremont, Dave Cockrum** and **Joe Rubinstein.** $1.25.

☐ **THE 'NAM** #47—Two soldiers who hate each other must overcome their prejudices before the North Vietnamese army finds and kills them. By **Jacqueline Zambrano, Wayne Vansant** and **Tony DeZuniga.** Mando Offset paper. Direct Sales only. $1.50.

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☐ **CONAN SAGA** #41—Re-presenting from SAVAGE SWORD OF CONAN #27 "The Children of Jhebbal Sag" by **Roy Thomas, John Buscema** and **Tony DeZuniga.** And from SAVAGE SWORD OF CONAN #1 "The **Frost Giant's** Daughter" by **Roy Thomas** and **Barry Windsor-Smith.** A Marvel black and white magazine. 48 pages. For Mature Readers. $2.25.

☐ **THE DESTROYER MAGAZINE** #11—**Chiun** seeks to assassinate the leaders of Cuba. How can **Remo** stop his mentor? By **Will Murray.** A Marvel black and white magazine. 48 pages. $2.25.

☐ **MARVEL REQUIRER** #5—The latest announcements of what's happening next month in all the Marvel, Epic and Marvel U.K. comics—and it's free! 8 pages. Direct Sales only.

☐ **AKIRA** #22—The assault on **Lady Miyako's** temple continues. Plus: What's happened to **Kaneda**? By **Katsuhiro Otomo, Jo Duffy** and **Steve Oliff.** An Epic Bookshelf Format series. 64 pages. Direct Sales only. $3.95.

☐ **KA-ZAR Graphic Novel**—An oil company invades, exploits and threatens to devastate the Savage Land. How can **Ka-Zar** stop the company before it's too late? by **Chuck Dixon, Tim Truman, Gary Kwapisz** and **Ricardo Villagran.** 64 pages. Specialty Sales only. $8.95.

☐ **CAPTAIN AMERICA—2-Volume Hardcover set**—Re-presenting in two deluxe, high-quality hardcovers in slipcase the original 1940s adventures of **Captain America** by his creators, **Joe Simon** and **Jack Kirby!** Direct Sales only. $75.00.

SUPER-VILLAIN® CHECKLIST

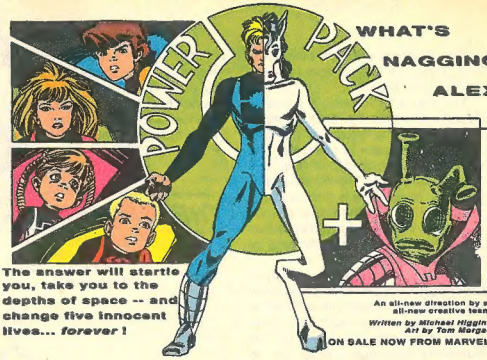
Arcade—X-MEN CLASSIC #46
Bullseye—CAPTAIN AMERICA #374 and #375
Calypso—SPIDER-MAN #1
Chance—AMAZING SPIDER-MAN #336
Crimson—X-FACTOR #59
Crossbones—CAPTAIN AMERICA #375
Doctor Bob Doom—SHE-HULK #18
Doctor Doom—CLOAK AND DAGGER #13
Doctor Octupus—AMAZING SPIDER-MAN #336, #337
Electro—AMAZING SPIDER-MAN #336, #337
Fogg—SPECTACULAR SPIDER-MAN #167
Galactus—EXCALIBUR #25
Genetech—NEW WARRIORS #2
Hobgoblin—AMAZING SPIDER-MAN #336, #337
Mr. Hyde—GHOST RIDER #4
Immortus—AVENGERS WEST COAST #61
Jigsaw—THE PUNISHER #36
Mr. Jip—CLOAK AND DAGGER #13
Killer Shrike—MARVEL TALES #240
Kingpin—CAPTAIN AMERICA #373, #374
Knight—SPECTACULAR SPIDER-MAN #167
Lizard—SPIDER-MAN #1
Madame Hydra—SHIELD #14
Magneto—AVENGERS WEST COAST #61
Maggia—PUNISHER: NO ESCAPE #1
Midnight's Fire—NEW WARRIORS #2
Mimic—MARVEL COMICS PRESENTS #56, #57
Modular Man—MARVEL TALES #240
Mysterio—AMAZING SPIDER-MAN #336, #337
Nanny—X-MEN #265, #267
Nova—EXCALIBUR #25
Orka—AVENGERS #320
Orphan Maker—X-MEN #265, #267
Peace Corpse—AVENGERS #321
Power Tools—CAPTAIN AMERICA #374, #375
Prometheus—HULK #372
Psycho Man—SPECTACULAR SPIDER-MAN ANNUAL #10, WEB OF SPIDER-MAN ANNUAL #6
Quicksilver—AVENGERS WEST COAST #61
The Rev—THE PUNISHER #36
Sandman—AMAZING SPIDER-MAN #336, #337, AMAZING SPIDER-MAN ANNUAL #24, SPECTACULAR SPIDER-MAN ANNUAL #10
Scarlet Witch—AVENGERS WEST COAST #61
Silver Dagger—MARVEL COMICS PRESENTS #56, #57
The Skrulls—WHAT IF . . . ? #16
the Stark—GUARDIANS OF THE GALAXY #3
Stellaras—THOR #420, #421
Taserface—GUARDIANS OF THE GALAXY #3
Tombstone—WEB OF SPIDER-MAN #67
Trapster—AMAZING SPIDER-MAN ANNUAL #24, SPECTACULAR SPIDER-MAN ANNUAL #10
Tyrak—AVENGERS #320
U-Man—AVENGERS #320
Vulture—AMAZING SPIDER-MAN #336, #337
Wizard—AMAZING SPIDER-MAN ANNUAL #24, SPECTACULAR SPIDER-MAN ANNUAL #10
Yellow Claw—SHIELD #14

NEWSWATCH

ITEM! The kid stuff is over! That's how Mike Higgins described upcoming developments in POWER PACK, a title he began writing with issue #57. That issue kicked off a three-part storyline which involves some big changes for the Power family. The Power kids will have to grow up real quick in Mike's first storyline, because the villains in those issues will be Galactus, Nova, and an old Avengers foe called the Star-Stalker! "Power Pack's powers will change radically over the next few issues," Mike said. "Some of these powers will be extensions of the powers they already have. Others will be brand-new."

A new member will be joining the Power Pack team—an alien by the name of Elan. Elan is from the same race as the Infant Terrible, a fondly-remembered villain from FANTASTIC FOUR #24. For his first few issues, Elan will not speak English; he will communicate to the Pack by projecting images. Mike noted that Elan "will not be as omnipotent" as other members of his race.

Franklin Richards will also become a permanent member of the Pack, as his parents send him to live with the Power family. As Mike put it, "Reed and Sue Richards want to give Franklin as close to a normal environment as he can have. They want him to grow up among his peers, and there's not too many super-powered 6-year-olds around."


POWER PACK
WHAT'S NAGGING ALEX?
The answer will startle you, take you to the depths of space -- and change five innocent lives... forever!
An all-new direction by an all-new creative team!
Written by Michael Higgins
Art by Tom Morgan
ON SALE NOW FROM MARVEL

Another major development in the book will be that the Power parents will at last learn about their children's super-powers. They will react to this news in different ways, according to Mike. "Mr. Power is a scientist, and he will become like a Prof. X type. Mrs. Power, however, finds all of this incredibly difficult to deal with, and she has a nervous breakdown."

After his first cosmic three-parter, Mike promises more down-to-Earth villains in the future. There will also be plenty of "major revelations, new characters, and new powers" in the months to come, compliments of Mike and artist Tom Morgan. Tom will be both penciling and inking POWER PACK beginning with issue #58. So if you haven't read POWER PACK lately, this is a perfect time to start.

And if we still haven't convinced you to give POWER PACK a try, how does this grab you: Alex is going to turn into a horse!

ITEM! "It's like Deathlok with animals." That's how Assistant Editor Tom Brevoort described BRUTE FORCE, an upcoming 4-issue Limited Series. BRUTE FORCE is the story of five animals that have been given bionic implants and had their intelligence increased.

The Brute Force team consists of: Surfstreak the Dolphin, Wreckless the Bear, Lionheart the Lion, Hip-Hop the Kangaroo, and Soar the Eagle. Together, these five courageous synth-animals work to save the ecology and make mankind more aware of problems in the environment.

But their job is not an easy one, for combating Brute Force at every turn is Heavy Metal—a group of bionic evil animals working for the villainous Multi-Corps. Multi-Corps is out to make money any way they can, and they don't care if the environment gets destroyed in the process!

BRUTE FORCE is written by Simon Furman, with art by Jose Delbo and Joe Sinnott. BRUTE FORCE will not only present engaging action stories, but it will also shed light on environmental issues as well. If the limited series does well enough, there may just be a line of toys and more comics in the future.

If anyone can save the environment, BRUTE FORCE can!

ITEM! The Punisher vs. . . Mephisto? You'd better believe it! It happens this summer in a six-part biweekly PUNISHER saga entitled "Jigsaw Puzzle." The story features the return of two longtime Punisher foes, Jigsaw and the Rev, and also involves the Punisher's face getting hideously scarred!

Writer Mike Baron explained how the story came about. "(PUNISHER-editor) Don Daley wanted to bring back Jigsaw, and I wanted to bring back the Rev. So we figured out a way to do both."

"The Rev is no longer a man of God," Baron continued. "Instead, he now sees Lucifer as the source of his

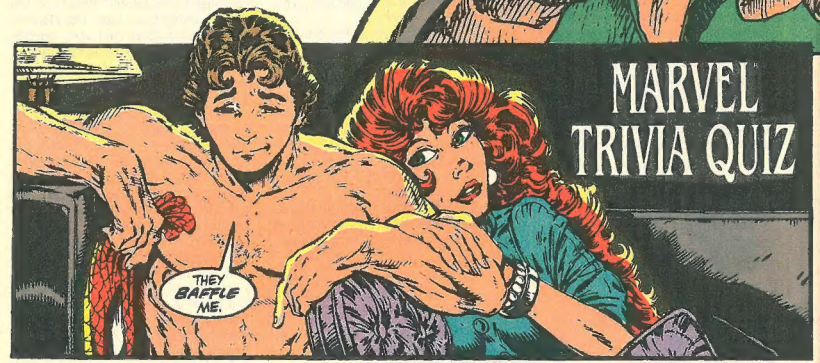
power. A vision appears before the Rev, telling him to bring about the end of the human race."

The Rev has located a place in Venezuela where the drinking water has a sterilizing effect on humans. Some of this water is smuggled into New York, to be placed in New York City's water supply. The Punisher gets involved, thinking he is intercepting a cocaine shipment. The Punisher finds out Jigsaw is involved, and this causes Jigsaw to make several attempts on the Punisher's life.

The action shifts to the Tepuis region in Venezuela, where much of the rarest and undiscovered plant life on Earth is located. Jigsaw catches the Punisher asleep one night, and carves up The Punisher's face with a knife, just as Jigsaw's face was disfigured in combat with the Punisher years before.

The Punisher goes after Jigsaw for revenge, and then catches up with the Rev. At this point, the Rev summons the being who is granting him his power. And that turns out to be . . . Mephisto! You just know the Punisher is in for the fight of his life.

The Punisher has gotten out of some tough scrapes before, but can even he defeat a demon from hell? You'll get to see for yourself this summer, when the action begins in PUNISHER #35!



MARVEL TRIVIA QUIZ

When Spider-Man first burst on the scene, let's face it, he was no ladykiller. Folks, the boy had problems! Needless to say, things have changed over the years, and and Peter Parker has spent a remarkable share of time surrounded by what David Letterman would call "fabulous babes!" While other articles this month talk about the new action headed Spider-Man's way, we're going to look at, shall we say, a different kind of action? The following twelve questions review the women in Spider-Man's life—including a couple you've probably forgotten about! Answers on page 32.

—Brian Nelson

1. When Mary Jane became Mary Jane Watson-Parker, her wedding gown design was supplied by what real-life fashion designer?
A) Liz Claiborne
B) Giorgio Armani
C) Willi Smith
D) Cher

2. A faithful and complete list of the women in Peter's life should include which of the following females, who had an undeniable chemistry with Peter when her own lover was thought dead?
A) April Maye
B) Shanna the She-Devil
C) Janet Van Dyne
D) Roseanne Barr

3. Peter nearly became involved with the Black Widow when she had been brainwashed into thinking she was:
A) biochemist Nina Robinson
B) aerobics instructor Nita Rubins
C) kindergarten teacher Nancy Rushman
D) international sex star Ursula Andress

4. Which of Peter's fellow students surprisingly turned out to be a member of an alien race?
A) Cissy Ironwood
B) Jean DeWolff
C) Marcy Kane
D) Jane Quexxx'lll—raaa

5. Who considered her belief that Peter Parker was secretly Spider-Man as proof that she was insane?
A) Debra Whitman
B) Mrs. Muggins
C) his neighbor Bambi
D) his neighbor Thumper

6. She met Spider-Man in a cameo appearance in the first issue of MARVEL TEAM-UP, and returned years later in MARVEL TEAM-UP to co-star with Spider-Man. Who is she?
A) Patsy Walker
B) Jean Grey
C) Misty Knight
D) Jane Curtin

7. Which heroine attacked Spider-Man in a story which tied in with her own solo tale in MARVEL SUPER-HEROES?
A) Elektra
B) the Black Cat
C) Medusa
D) Millie the Model

8. Which romance did Peter follow to England?
A) Crystal
B) Mindy Brown
C) Gwen Stacy
D) Glenda Jackson

9. How did Aunt May once foil a gang of thieves robbing her boarding house?
A) fooling them into believing she had super-powers
B) ambushing them
C) feigning a heart attack
D) taking an AK-47 and blowing them away

10. Whose first appearance in Marvel Comics was with the words, "Tiger, you just hit the jackpot!"
A) Felicia Hardy
B) Mary Jane Watson
C) Gwen Stacy
D) the White Tiger

11. In one of Spider-Man's earliest guest appearances, which woman confessed to an instinctive revulsion for him?
A) Jean Grey
B) Susan Storm
C) Betty Ross
D) Janet Van Dyne

12. Which of Peter's early flames was attracted to him because he seemed so unlike her overadventurous brother?
A) Betty Brant
B) Dorrie Allen
C) Liz Allen
D) the Scarlet Witch

MARVEL® TOP TEN

Guy Manlike of Walla Walla, WA writes, "Dear Casey, I first met Shelly in a comic shop three years ago. We were both reaching for the same copy of MARVEL AGE MAGAZINE. As soon as we met, there was magic between us. We decided to read the issue together over a couple of Cokes at the soda shop. Over the next few months, we grew closer, always reading MARVEL AGE MAGAZINE together. Our favorite feature was always the Marvel Top Ten. Now Shelly and I are preparing to get married. Someday we hope to read MARVEL AGE MAGAZINE to our kids. We like to think that it was MARVEL AGE MAGAZINE that brought us together. It would really mean a lot to Shelly and me if you could please print the Top Ten Comics with the most subscriptions from 1989." Well, Guy, how could we turn down a request like that? Here's your request. As always, this list is compiled by the gal who's always #1 on our personal Top Ten list, **Katherine Beekman**, our Vice President/Subscriptions.

1) X-MEN
2) AMAZING SPIDER-MAN
3) G.I. JOE
4) X-FACTOR
5) WOLVERINE
6) WEB OF SPIDER-MAN
7) EXCALIBUR
8) AVENGERS
9) SPECTACULAR SPIDER-MAN
10) IRON MAN

Pro File: TODD McFARLANE

Writer/Artist on: The new SPIDER-MAN comic book.
Marvel freelance credits (past): G.I. JOE, DAREDEVIL, SPITFIRE, HULK, MARVEL TALES covers, AMAZING SPIDER-MAN.
Marvel freelance credits (present): SPIDER-MAN.
My place of birth: Calgary, Alberta, Canada.
People who knew me in high school thought I was: Touched. (As in retarded).
My hobbies are: Sports.
My pet peeves are: Profile forms.
My favorite performers are: Wayne Gretzky.
The last good book I read was: THE 1990 HOCKEY GUIDE & RECORD BOOK.
The last good movie I saw was: WHEN HARRY MET SALLY.
If they were making a movie of my life, I'd like to see my part played by: Wayne Gretzky.
My oddest habit is: Working for Jim Salicrup.
My greatest accomplishment outside the comics field is: Meeting, marrying, and loving my beautiful wife, Wanda.
The reason I got into comics was: Foolish me—I liked them.
The biggest influences on my work include: My wife, Terry Austin, Gil Kane, Jack Kirby, John Byrne, George Perez & Mike Golden.
The single work of which I am most proud is: The last issue I handed in.
My greatest unfulfilled ambition in the comics field is: To just get as good as I think I can get.
The worst part of my job is: Backgrounds.
When nobody's looking I like to: Draw like Erik Larsen.
The one thing I really want the world to know about me is: I am uncoachable.

MARK'S REMARKS

Spoiler warning: Don't read this article unless you've already read QUASAR #11, or you never intend to.

I'm making this up as I go along. A few months back I described to you in painful detail what it's like to be a free-lance writer who does two regular monthly books for Marvel as well as hold down a day job as an editor. In other words, what it's like to be me. This time out I'm going to take you step by step, inch by inch, through an actual comic I'm plotting, so you might see one writer's way to coax a comic book story into existence.

A note before we begin. I've tried to avoid using this column as a hype box for my freelance projects—that strikes me as a conflict of interests—but it is going to be darn near impossible to talk concretely about how I work on a given story without plugging that story in virtually every sentence. I beg your indulgence. I won't do this often.

Okay, the comic I'm currently plotting is QUASAR #11. On a new book like QUASAR, I tend to map out in advance a rough idea of the book's direction—a rough timetable of what I what to accomplish and by when. On a book I've been working on for a long time, like CAPTAIN AMERICA (yikes — a second book plugged!), my directional outline is a lot looser. Unless I have certain landmarks locked in to plot around — such as extra-length anniversary issues, bi-weekly series-within-a-series, or crossovers—I keep the direction real loose and flexible to accommodate whatever character and plot tangents that may occur to me and my artist as we go along. But a new book has to be mapped out, I feel, so you can get its groundwork laid solidly.

With QUASAR, I worked out a rough outline of what has to be accomplished within the series' first year, and while I was at it, an even rougher outline of what the groundwork of the first year would develop into in the second year. This doesn't mean I know which villains Quaze is going to fight issue by issue up till issue #24 (though I do have a rough idea), but I do know the basic developments in store for his personal and professional life. Issue #11, the story at hand, is almost at the end of Quay's first year, the year that establishes everything you need to know about his status quo: his origin, his powers and how they work, how he makes a living, who his friends are, what his mission is, how he goes about his mission (*modus operandi*, for all you latin buffs), and so on.

So to cold start my mental gears, I consult my Overview, which I'm constantly revising and updating, and see that I slated to accomplish two things this ish: introduce two members of the supporting cast, one in his civilian professional life, one in his super-heroic life, and get closer to wrapping up his first year mission: surveying all the extraterrestrials currently on Earth. How I came up with the two cast additions is a long process that took place months back, but my reasoning, in a nutshell, was this. For his professional life, I wanted to introduce another woman into the book, one whose assertive no-frills personality would contrast with his secretary Kayla Balantine's trend-following, Cosmo-girl approach to life. I also wanted Q to have a super-powered buddy with a personality that would play off his, someone with a lighter outlook on life than his. After examining numerous candidates (including some concoctions of my own), I chose Makkari the Eternal. I had verbally foreshadowed the new female's arrival last issue. Mak the Ete would be coming onstage cold.

The other thing I planned to do was to have Quaze check out at least one of the extraterrestrials on Earth he hasn't gotten to yet. According to my list, the Blood Brothers, Tamara, Phoenix, and possibly Comet Man (if he's still here) are unaccounted for.

You'll notice I don't know who Q is going to fight yet this issue. I've had him go up against some of the more belligerent e.t.'s he's checked out in past issues. I've also had him fight persons who have nothing to do with his mission on Earth (to secure the planet against some unknown cosmic evil that will first threaten his mentor Eon) for variety's sake. I'm a firm believer in variety—in not pitting my hero against the same kind of opponent two issues in a row. When I started the book, I began a list of potential villains he could fight broken down by type: altered humans, aliens, omnipotents, scientists, monsters, etc. Besides keeping track of all these distinctions, I try to rotate in an all-new villain every third issue or so, and try to throw in an occasional female villain for variety's sake as well. Last issue, I featured three villains: all three aliens, two "old" (appeared before) females, one all-new male. It's definitely time for a non-alien opponent, probably male, possibly a veteran.

Consulting my villains list, I come up with three possible candidates, a new Basilisk, Tutinax the Deviant, and Modred the Mystic. I eliminate the Basilisk because his origin involves a Kree power-object and I just used a different one of them last issue. I then eliminate Tutinax, because it's too predictable to have an Eternals villain in the first issue that introduces an Eternals supporting character. That leaves Modred. One of the things I'd hoped to establish in Quasar's first twelve issues is the limitations to his quantum-bands' power. I've shown that he has no control over energy outside the conventional electromagnetic spectrum, but I haven't addressed the notion of magic yet. Modred would certainly allow for that. Okay, next step, figure out what set of circumstances would put Mody and Quaze at odds. The obvious thing would be to have Mody want Quaze's power-bands, but I just had somebody after them the last two issues, and it's time for something different. Hmmm, I'm stumped. Time to ask my editor, Howard Mackie, for advice.

I run the problem by him the next day, and while he doesn't actually hand me the solution gift-wrapped, the discussion yields fruit. Always thinking to hedge a new book's bets commercially, he advises me to go for a high-profile guest star. I think about it, mentally listing who I've already used, and try to figure out who fits logically into the book's premise. I come up with Phoenix from EXCALIBUR. She's currently the host of an alien power-organism, and thus on my Aliens on Earth list. Furthermore, she gives me my Modred solution. How? Well, in Modred's last appearance five years back, he went up against Captain America and Captain Britain. Cap Brit is Phoenix's teammate in Excalibur. What if . . . to get back at Cap Brit, Modred finds a way to use Phoenix? Howard likes the solution, and I quickly secure permission from EXCALIBUR editor Terry Kavanagh to use Phoenix.

Okay, I've got my springboard to the story. Now to start working it out scene by scene, page by page. I like to start at the beginning. I often skip around, writing other scenes out of order, but I try to nail down my opening first. When I first thought of introducing Makkari, I had an idea of how he and Q would meet. Though it wouldn't have a lot to do with the story that follows, it might make for a reasonably exciting opening. And for all I know, I can make it thematically relevant. If not, well, who expects per-

fection in a monthly comic? Okay, what next? A secret identity interlude or introduce the villain? I choose the villain, structuring the scene so it introduces Excalibur at the same time. Whenever a scene can serve double duty—huzzah!

Time for his civilian life sequence. As quickly as possible, I introduce H.S. Steckley, the woman who wants to join his firm, establish her haughty self-assuredness, and set up her situation to be resolved next month. I then move Quasar into his office to check on his alien supporting character and mentor, Eon the cosmic couch potato. Critics of super hero comics often complain that stories are formulaic, that a hack writer takes items from Columns A, B, C, and D, jams them together in a typical set-up/build-up/pay-off fashion, and produces the derivative story of the month. Well, this may be the case for some writers, but for me it's a matter of selecting elements that I feel a satisfying story about Quasar should have and juggling them about for maximum possible dramatic impact. If I could ever figure out this magic formula writers allegedly use, boy, would it make my monthly struggle easier. Not that I'd use it as a template for putting stories together, but as a jumping off point to do something unexpected at each predictable story point. But I digress.

I put in an Eon scene because he's got a big part to play in defining what Quasar is, he's an interesting character and visual—a supporting cast member like no other book has, and also so I can develop his relationship with Q a tad further. I also decide to make this sequence end with Quasar getting the piece of information that something strange is going on with Phoenix, which will propel us into the next scene. Uh, another digression here. I like to structure every scene in a story to end on some intriguing note, whether it's an exclamation point or a question mark, making the reader want to read on to see what's going on. I hate scenes that don't pay off—that lie there with all the interest of a gum wrapper on a sidewalk.

So I cut to Phoenix on a rampage, trying to shake Modred's mental/magical control over her. This will serve to establish that she doesn't take mind control lying down and give some indication of her power level. I stop to reread Phoenix's MARVEL UNIVERSE entry and scan her major appearances in X-MEN to get a better handle on her power. At the end of the sequence, I have her now enthralled by Modred and forced to join her power with his in order to bring him to Earth from the dimensional plane upon which he was last seen trapped. It feels like enough time has elapsed to have Quasar show up. He does and when Modred senses that Q is there to oppose them, he sends her into a one-on-one battle with him. Aha—I have my cover scene.

Though Phoenix is potentially one of Earth's most powerful energy-manipulators, Quasar's ability to tap into any power source in the electromagnetic spectrum, which includes the cosmic energy she utilizes, enables him to hold his own against her. When it looks like Quasar may be on the verge of winning, I have Modred get involved, using his magic on the guy. Magic is definitely outside the electromagnetic spectrum so Quaze is totally helpless against it. Modred leaves him entangled in a spell that will slowly kill him.

Okay. I'm at a crossroads. Where should I go from here? Have Quasar get out of his trap? Check in on Excalibur? Or follow Modred to the next step in his villainous scheme? Wait, I haven't figured out what Modred's next step should be yet. Originally, I figured he'd want revenge on Captain Britain for his role in Mody's last defeat, but after reviewing CAP #306 again, I reason why would Modred concern himself with the "underling" of his enemy, when it is his enemy he really wants revenge upon? This enemy is Merlin, or at least one of the many entities in the Marvel mythos who've gone by that name. So how would he get back at Merlin himself? He tried coopting Captain Britain's identity last time and that didn't work. What could he have Phoenix do that he couldn't do on his own? I strike upon the idea that he'll now enlist Phoenix's aid to liberate his own master, the arch-demon Chthon, in the interest of pitting his master against Captain Britain's master, Merlin. All right . . .! So I send Mody and Phoenix to Europe where the dimensional doorway to Chthon's prison is.

Now back to Quasar, who doesn't have much time left before he succumbs to Modred's magic. Ordinarily I believe that heroes should find their own ways to save themselves rather than have to be rescued by "the cavalry." But my editor recently told me that Quasar seems to be coping with his incredible responsibilities a bit too well so he'd like to me to emphasize Quasar's insecurities about his job. This fits in well with what I was trying to do: show that Quasar is out of his element dealing with magic. So I decide to have Excalibur show up to save him rather than having him extricate himself. As a bone to throw in the direction of self-reliance, I have Q working on a plan that just might have enabled him to free himself had Excalibur not intervened. After all that I have Quasar and Excalibur combine forces to defeat Modred in as clever a manner as I can muster, and I'm all out of room.

I wanted to get back to Makkari, but there's no space. I do end the story with Quasar out over the ocean, so at least I've managed to repeat the visual motif of water from the opening sequence.

After handing in the plot to my able-minded editor and his trusty assistant, they read it and tell me to condense the opening sequence since as I just mentioned it has no real bearing on the rest of the story. The space I save, they say, can better be used in the final fight sequence/resolution. Further, they've learned Kitty Pryde won't be in Excalibur at the time so I have to delete all references to her. As a professional writer, my motto is "No story's done till my editor likes it," so I went home that night and revised it according to my editor's suggestions. The revision takes barely an hour, and makes at least a ten per cent improvement in the story. (I'm not paid for revisions, of course—why should I get paid for not getting it right the first time?)

When I hand in the second draft, it gets past Howard's needle-sharp scrutiny. Ta-daa! Another plot down—time to think about the next one.

You'll notice I didn't know exactly what the ending was when I sat down to begin. I worked toward it, groping along in the dark. If I came up with something great that needed a setup earlier on, I would have gone back into the story and set up just that element. I didn't in this case, though. As you can see, working on a plot is in certain ways like putting together a big jigsaw puzzle, except you don't have anything more than a rough idea what the final picture will look like. One final jot of information about this particular story. I started it on Sunday, September 10, 1989, right after finishing the plot before, did the first six pages that day, and for various reasons didn't get a chance to work on it again till October 3 when I got midway through page 11. Then, due to being shanghaied to Germany and Wisconsin for the better part of the next three weeks, I didn't resume working on it until Saturday, November 4. At that point I finished the last 11 pages in two sessions, from 10 till 12 in the morning and from 10-12 at night. It is unusual for me to have such long work stoppages in the midst on a single story, but since it happened in the midst of this plot I have chosen to dissect, figured I should let it be known for the record

—Mark Gruenwald

X-TRA THE MUTANT REPORT X-TRA

VOLUME 5 "THE NEXT STEP IN NEWS EVOLUTION" NUMBER 4

THE JIM LEE INTERVIEW

Jim Lee's young career is really blossoming. Not long after he first broke into the business, Jim's talent won him a regular spot as penciler on PUNISHER WAR JOURNAL. And now, he'll be adding THE X-MEN to his ever growing resume!

How does someone manage to walk off with not one but *two* of Marvel's top series? We recently tracked Jim down to find out what it takes.

Actually, it wasn't that long ago that Jim was reading THE X-MEN himself. "The heyday of my comic book collecting was in high school," he recalls. "That was when Chris Claremont and John Byrne were on X-MEN and Frank Miller was on DAREDEVIL. I remember buying those comics at the 7–11 and enjoying them quite a bit."

At the time, Jim didn't suspect that he would be teaming up with Chris to produce THE X-MEN himself—or even that he would ever become a professional artist! When asked about his art training, Jim laughs. "I haven't really had any—although when I was five, I had an art tutor in Korea!" he says. "My formal training was summer school in high school and a couple of courses in college that really got me interested.

"But like every other kid, I had a sketchbook full of drawings that I'd do on vacations. I started working on panel-to-panel, serious comic book art in the summer of 1986 when I graduated. I learned a lot about storytelling from Will Eisner's book, COMIC AND SEQUENTIAL ART and gathered as much information as I could from trade publications on how to break into the comics business."

So what's Jim looking forward to doing now that he's the new penciler on THE X-MEN? "The same old stuff!" he chuckles. In fact, Jim's been talking to Chris about the possibility of bringing back some of his favorite old characters in the not-too-distant future. "We may have

the X-Men go back into space to meet the Shi'Ar again," Jim says. He particularly hopes to get them to meet up again with Guardian and the other super-powered members of the Shi'Ar Imperial Guard: "I'm very interested in the politics of the Imperial Guard. Chris had set up the group with some characters who were more loyal than others. There were a lot of parallels to the Soviet Union; there were Guardsmen who were brought in from the outer reaches of the Empire whom they didn't trust as much as the ones closer to the Shi'Ar." And if the X-Men do go off to encounter the Imperial Guard, can their spacefaring ex-mentor, Professor-X, be far behind...?

And speaking of not far behind, Jim's not the only new face on the X-MEN creative team; joining him is an inker who's worked with him more than a few times — Scott Williams. "I asked for Scott," Jim explains. "We worked together on a couple of issues of PUNISHER WAR JOURNAL, and on a six-page X-MEN story I did after the summer. He's really good and conscientious— he strives to make each panel his best! I knew he would do great work."

We had to ask Jim: With all the advantages of him drawing the X-MEN—it's one of his favorite series, bringing back some of his favorite old characters, working with his choice of inkers, and collaborating with one of the most popular writers in comics today, what's he looking forward to most as he picks up the reigns on THE X-MEN?

Jim thought over the question for a minute or two. "After drawing one character in PUNISHER WAR JOURNAL," he laughed, "I'm looking forward to drawing zillions of characters on each page!"

—*Sholly Fisch*

FOOLKILLER™

A fool and his life are soon parted. Or so seems to be the creed of Foolkiller, the star of his own ten-issue limited series beginning this summer. Writer and creator Steve Gerber intends to explore the question of Foolkiller's sanity in the series.

"The original Foolkiller was a villain in the MAN-THING book," Steve explained. "Val Mayerik and I created that version of the character." The character was killed in the very same story. However, a second Foolkiller was later created by Steve and Jim Mooney for Omega The Unknown. This Foolkiller was eventually carted off to a mental institution in an issue of AMAZING SPIDER-MAN.

The Foolkiller Limited Series opens with the second Foolkiller. He has been through several years of therapy in an Indiana mental institution. "He finds his successor through a TV talk show," Steve said. "I don't want to give away too much of the story, but it's very unusual. They don't exactly meet, but they communicate." Steve added that the media would play a major role in the series and that the second Foolkiller would be a pivotal character in the series and would be around for the duration, but that he is not the Foolkiller of the series.

Steve describes the Foolkiller's successor, Kurt Gerhardt, as "a product of our times." Assistant Editor Reneé Witterstaetter points out that Gerhardt has suffered through tragedy, including marriage, and the death of his father.

According to Steve, what the character is trying to do is symbolically wipe out the ills of society by actually killing people. Who does he kill? "Let's just say he proceeds from the more obvious choices to the more subtle ones as the series progresses," said Steve.

Reneé agrees. "He starts expanding his definition of what a fool is," she says. Foolkiller starts out with a mission that looks a lot like the Punisher's and winds up a very different character.

Steve explains that the first Foolkiller was a religious fanatic, and his victims, or "fools" were those who acted against religion. The second Foolkiller felt that "fools" were people who act against truth and beauty, thereby broadening the range of candidates for killing. The latest Foolkiller broadens that range even further. "His definition of a fool is people who knowingly act against their own long-term self interest for short-term gain," Steve noted. Under certain circumstances, Steve feels, this definition could apply to almost anybody!

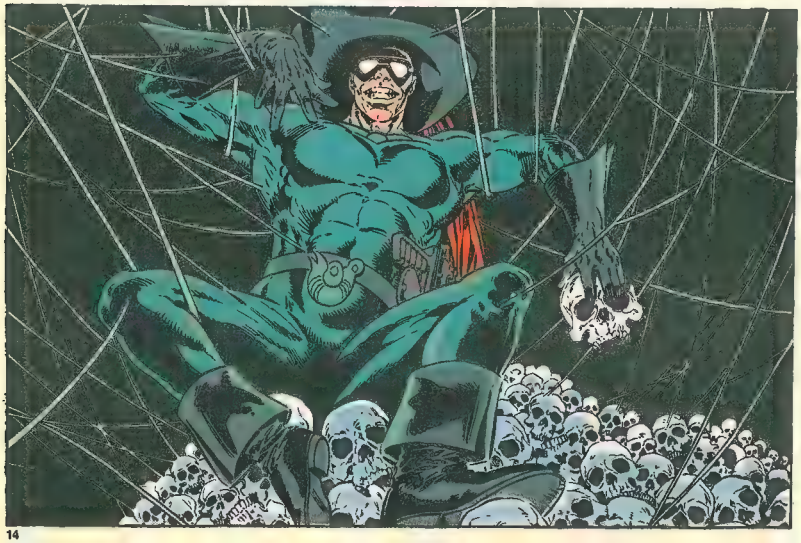
"The premise of all three incarnations of the character, in one or another," Steve explained, "is that he sees the world as being run by fools. It's going to Hell in a handbasket for that reason. Based on everything that's happened since 1974, it's hard to disagree," laughs Steve. "You're not sure whether he's a hero or a villain."

"It's a character study of someone who might or might not be a psychopath," Steve continues. "One of the interesting things that the second Foolkiller brings up is that he does not consider the world to be run by madmen." The difference between fools and madmen, as he sees it, is that madmen aren't responsible for their actions. Fools, however, knowingly do things that they are aware will have serious, long-term adverse consequences, and do them despite that fact for short-term gain. "The real question this series asks is a scary question," reveals Steve. "It's 'Who's living under the delusion—the guy in the mask or the rest of the world?"

The series is being penciled by J.J. Birch. "I like a lot of his work," remarked Steve. "He's doing a terrific job on this." Steve promises that the series will have a definite ending, but doesn't rule out sequels.

"It's a very dark series. It's one of the strangest books I've ever written," admits Steve. Coming from the creator of characters such as Man-Thing and Howard The Duck, that's pretty strange!

—Gary Barnum



STAN LEE'S SOAPBOX

Hi, Heroes,

Last ish, when I tried to bring you up to date on the progress of our many mind-boggling movie projects, you may remember me telling you that the splendiforous saga of Captain America was finished at last.

And it was!

But it isn't!

So here we go again, with another convoluted explanation for the purpose of explaining our previous explanation! (No wonder nobody else ever volunteers to write the Soapbox! After this maniacal mix-up I may start demanding combat pay!)

First of all, Captain America the Movie, is finished! That is, it has all been filmed and is ready for screening at your local theater. Although, it just occurred to me, why do so many movie ads use the phrase, "Now showing at your local theater?" I mean, how many of us go to "distant theaters" or "faraway theaters"? I can just picture you getting on a jet and saying to the flight attendant, "I hope the plane lands on time. I don't want to be late for the movie which I'm rushing to see at a faraway theater!" Things like this can be so unsettling to a sensitive psyche like mine.

At any rate, once the Captain America feature film was completed, the producer, 21st Century Films, had a special screening to give everybody involved a chance to analyze the movie and express our opinions. And express them we did! There were a few hundred people at the screening and, as you can imagine, there were a few hundred different opinions!

Actually, the audience really seemed to like the movie, but you know how it is. Everyone thinks he or she is a critic. And, when you get down to it, I guess we all really are. I mean, we all go to the movies and who says anyone else's opinion is any better than yours or mine? Siskel and Ebert may say it, but hey, we have a bigger comic book collection than they do!

But, let's get back to the subject at hand before some disgruntled DC defector accuses us of digressing!

One of the most frequently voiced comments during the screening concerned our crimson-visaged villain, the delightfully diabolical, ever-reprehensible Red Skull. Remember how colorful the Joker was in Batman's blockbuster movie? Well, in his own fiendishly frightening way, the Red Skull seemed to have a similar, almost hypnotic appeal to the wide-eyed spectators in our audience. That's why almost every comment included the suggestion to show more, much more of Cap's snarling, sneering skull-faced adversary.

Another frequently voiced opinion was—more action! Even though we had scene after scene of the most high-tension, fast-moving, shield-slinging, spine-tingling, breakneck, high-tech action you could ever imagine, director Albert Pyun did it so well and so excitingly that everyone in the audience kept clamoring for more.

Okay, then, here's the bottom line. After viewing the film, we all thought we had a pretty good action thriller up there on the screen. But, after listening to the thunderous demands of the excited, keyed-up audience, we realized we could transform our "pretty good action thriller" to a "really great action thriller"!

So, the whole cast and crew will soon be boarding a jet and winging their way back to Europe where we're gonna re-shoot scene after scene in order to add as many scenes as possible which will feature the Red Skull in all his gory glory! Because we promise you this, once you see him, you'll never forget him!

Plus, a small army of stuntmen will be accompanying the 21st Century gang to help insert as many more furious and far out fight scenes as the traffic'll bear.

By now, you probably get the idea. Our producers are leaving no stone unturned, spending as much extra money as it'll take, to bring us the kind of feature film that we all want Captain America to be! And as soon as the new reels are put together and the Bullpen gets a chance to see 'em, you can be sure that you'll be the first to know how everything turned out!

And now, here's A VERY SPECIAL ANNOUNCEMENT for you!

These past few months I've received lots of mail from puzzled true believers asking why I've been writing so few comic books lately. Of course, they never quite made it clear whether they're happy about that or not! But, being an incurable optimist, I figured "Wow! Maybe some readers actually miss me!"

That's why I recently had a pow-wow with one of today's most popular artist/writers. (No, I won't tell you who until later. It's too good a surprise to spill now!) We decided to create a whole new super hero world—based on a unique concept that will give mighty Marvel an entire array of heroes and villains such as you've never seen before! And best of all—they'll be an integral part of the Marvel Universe, even though they're totally different!

Now, if that hasn't completely confused you then I must be slipping! Anyway, I'll tell you more about it in the months to come.

So, start saving your shekels because we hope to have the first deluxe issue available for purchase before the end of this year!

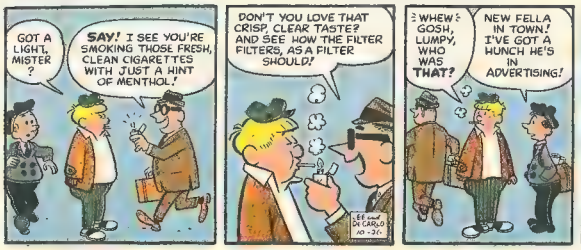
Or, in the wondrous words of Irving Forbush, "Vincit Omnia Veritas!"

Excelsior!

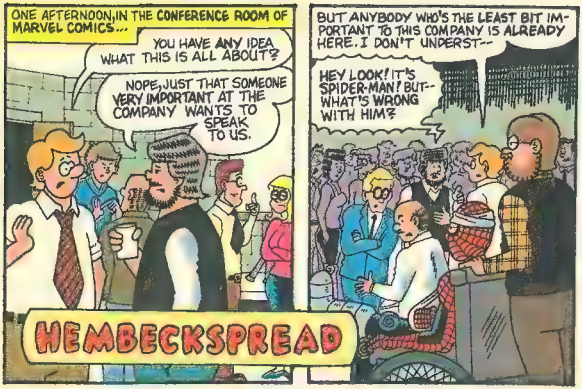
Stan

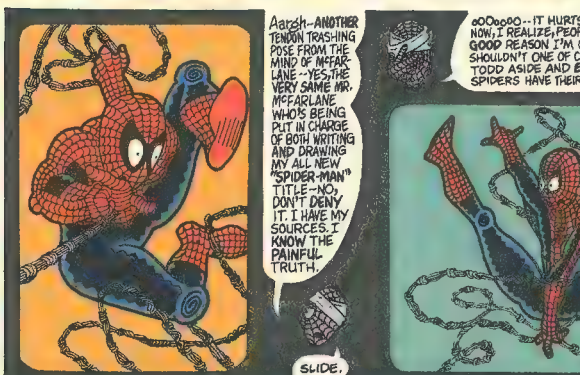
WILLIE LUMPKIN

STAN AND DAN'S CLASSIC COMIC STRIP FROM THE FABULOUS FIFTIES


GOT A LIGHT, MISTER ?
SAY! I SEE YOU'RE SMOKING THOSE FRESH, CLEAN CIGARETTES WITH JUST A HINT OF MENTHOL!
DON'T YOU LOVE THAT CRISP, CLEAR TASTE? AND SEE HOW THE FILTER FILTERS, AS A FILTER SHOULD!
LEE and DE CARLO 10-20
WHEW! GOSH, LUMPY, WHO WAS THAT?
NEW FELLA IN TOWN! I'VE GOT A HUNCH HE'S IN ADVERTISING!
NO KIDDIN'? WHAT EVER GAVE YOU THAT IDEA?
!

©1990 Stan Lee and Dan DeCarlo

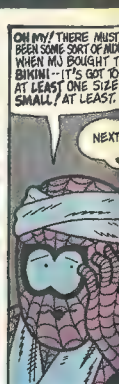

ONE AFTERNOON, IN THE CONFERENCE ROOM OF MARVEL COMICS...
YOU HAVE ANY IDEA WHAT THIS IS ALL ABOUT?
NOPE, JUST THAT SOMEONE VERY IMPORTANT AT THE COMPANY WANTS TO SPEAK TO US.
BUT ANYBODY WHO'S THE LEAST BIT IMPORTANT TO THIS COMPANY IS ALREADY HERE. I DON'T UNDERST--
HEY LOOK! IT'S SPIDER-MAN! BUT-- WHAT'S WRONG WITH HIM?
HEMBECKSPREAD
THAT'LL BE JUST FINE, FRED. NOW, IF YOU'D BE SO GOOD AS TO MAN THE SLIDE PROJECTOR?
CERTAINLY, AMAZING ONE!


Aargh--ANOTHER TENDON TRASHING POSE FROM THE MIND OF MCFARLANE--YES, THE VERY SAME MR. MCFARLANE WHO'S BEING PUT IN CHARGE OF BOTH WRITING AND DRAWING MY ALL NEW "SPIDER-MAN" TITLE--NO, DON'T DENY IT. I HAVE MY SOURCES. I KNOW THE PAINFUL TRUTH.
SLIDE.
OOOoooo--IT HURTS JUST TO LOOK AT THIS ONE! NOW, I REALIZE, PEOPLE, THAT THERE'S A VERY GOOD REASON I'M CALLED SPIDER-MAN, BUT SHOULDN'T ONE OF COMPANY VETS TAKE YOUNG TODD ASIDE AND EXPLAIN TO HIM THAT EVEN SPIDERS HAVE THEIR LIMITS? PLEASE?...
SLIDE.
NOWADA ENEMIES TORN LIG PULLS!

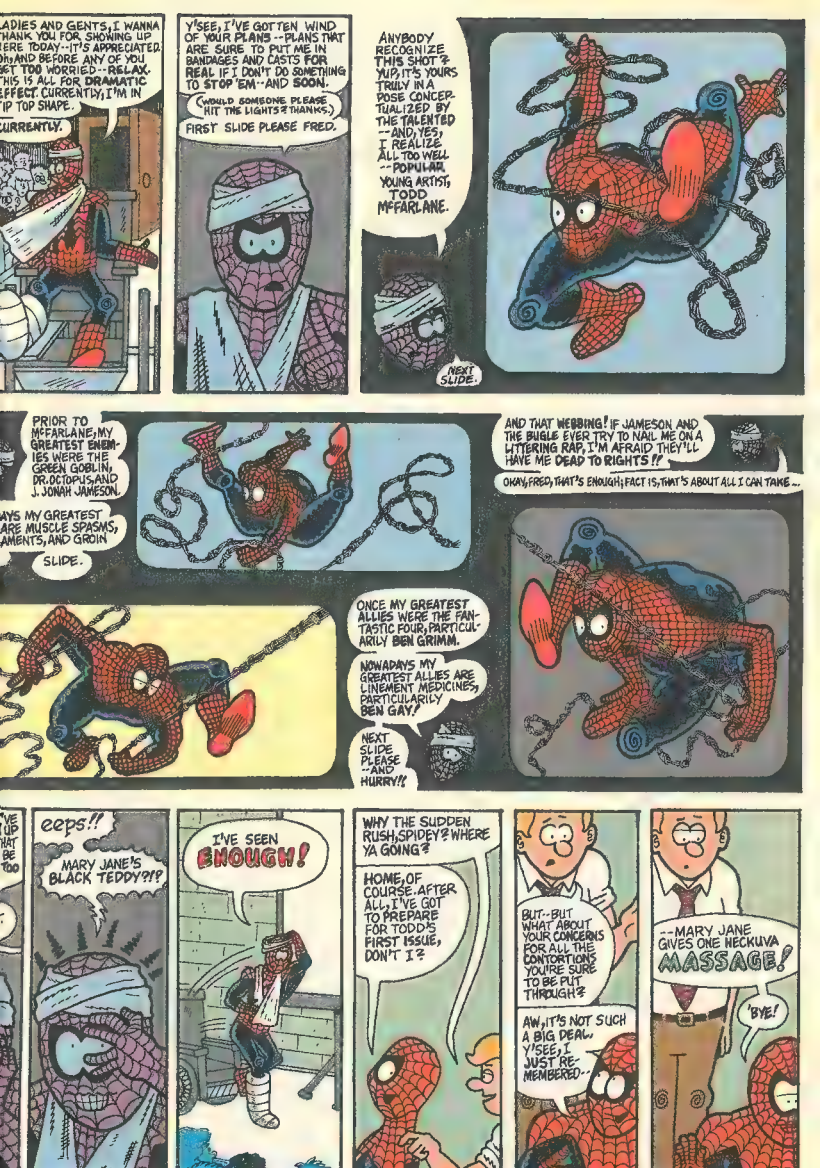
I TRUST I'VE MADE MY POINT. THIS TODD MCFARLANE IS A FINE, FINE ARTIST, TRUE; BUT IF HE'S GIVEN FREE REIN TO DO WITH ME AS HE WILL--AND WORSE, INFLUENCE MY OTHER ARTISTS TO FOLLOW HIS LEAD--WELL, I DON'T THINK IT'S UNREASONABLE TO IMAGINE ME GALZED UP LIKE THE LIVING MUMMY WITHIN 6th SIX MONTHS, TOPS.

LET HIM TAKE THE HIGH ROAD AND VOLUNTERILY SWITCH OVER TO DRAWING SOMEONE LIKE IRON MAN, CAPTAIN AMERICA, THOR--OR LET HIM TAKE THE LOA ROAD AND TAKE ON BROTHER VOODOO -- I DON'T CARE! JUST KEEP TODD MCFARLANE AWAY FROM ME!
UNLESS, OF COURSE, SOMEONE CAN COME UP WITH A VERY GOOD REASON TO DO OTHERWISE?

RECOGNIZE HER, WEBHEAD?
WHY, THAT LONG FLOWING RED HAIR IS UNMISTAKABLE --THAT'S MY WIFE, MARY JANE, AS -- AS DRAWN BY (Gulp) TODD MCFARLANE...
ABSOLUTELY RIGHT! NEXT SLIDE, PLEASE.



FRED HEMBECK © 1990 Fred Hembeck


LADIES AND GENTS, I WANNA THANK YOU FOR SHOWING UP HERE TODAY--IT'S APPRECIATED. AND BEFORE ANY OF YOU GET TOO WORRIED--RELAX. THIS IS ALL FOR DRAMATIC EFFECT. CURRENTLY, I'M IN TIP TOP SHAPE.
CURRENTLY.
Y'SEE, I'VE GOTTEN WIND OF YOUR PLANS--PLANS THAT ARE SURE TO PUT ME IN BANDAGES AND CASTS FOR REAL IF I DON'T DO SOMETHING TO STOP 'EM--AND SOON.
(WOULD SOMEONE PLEASE HIT THE LIGHTS? THANKS.)
FIRST SLIDE PLEASE FRED.
ANYBODY RECOGNIZE THIS SHOT? YUP, IT'S YOURS TRULY IN A POSE CONCEPTUALIZED BY THE TALENTED--AND, YES, I REALIZE ALL TOO WELL--POPULAR YOUNG ARTIST, TODD MCFARLANE.
NEXT SLIDE.
PRIOR TO MCFARLANE, MY GREATEST ENEMIES WERE THE GREEN GOBLIN, DR. OCTOPUS, AND J. JONAH JAMESON.
AYS MY GREATEST ARE MUSCLE SPASMS, AMENTS, AND GROIN
SLIDE.
AND THAT WEBBING! IF JAMESON AND THE BUGLE EVER TRY TO NAIL ME ON A LITTERING RAP, I'M AFRAID THEY'LL HAVE ME DEAD TO RIGHTS!?
OKAY, FRED, THAT'S ENOUGH; FACT IS, THAT'S ABOUT ALL I CAN TAKE--
ONCE MY GREATEST ALLIES WERE THE FANTASTIC FOUR, PARTICULARLY BEN GRIMM.
NOWADAYS MY GREATEST ALLIES ARE LINEMENT MEDICINES, PARTICULARLY BEN GAY!
NEXT SLIDE PLEASE--AND HURRY!!
eeps!!
MARY JANE'S BLACK TEDDY?!?
I'VE SEEN ENOUGH!
WHY THE SUDDEN RUSH, SPIDEY? WHERE YA GOING?
HOME, OF COURSE. AFTER ALL, I'VE GOT TO PREPARE FOR TODD'S FIRST ISSUE, DON'T I?
BUT--BUT WHAT ABOUT YOUR CONCERNS FOR ALL THE CONTORTIONS YOU'RE SURE TO BE PUT THROUGH?
AW, IT'S NOT SUCH A BIG DEAL, Y'SEE, I JUST RE-MEMBERED--
--MARY JANE GIVES ONE HECKUVA MASSAGE!
'BYE!

SPECIAL THANX TO TIM ADAMS!

SPECIAL THE NON-MUTANT REPORT SPECIAL

SPIDER-MAN®

Some of the most innovative and popular artwork on SPIDER-MAN over the last few years has been done by Todd McFarlane, who recently completed a lengthy run as penciler and inker of THE AMAZING SPIDER-MAN. But Todd is far from finished with the character. He is now the writer as well as the artist on a brand new series, titled, simply enough, SPIDER-MAN, which will present special three-to-five issue self-contained stories featuring Marvel's most popular super hero.

When Todd left AMAZING SPIDER-MAN it was because he had reached the point where he wanted to draw his own ideas for stories, and not those of another writer. "I guess I was getting a little restless on the AMAZING SPIDER-MAN book," Todd explains. "I figured the only way I could have control over what I wanted to draw was to write the book. It was not so much that I wanted to be a writer, but I wanted to have more freedom on the drawing side of it." So Todd made it known that he wanted to start writing. "I figured I'd start in the mail room with whatever book they were able to scrape together. But someone came up with the idea of a new SPIDER-MAN book." In fact, starting a fourth SPIDER-MAN book had been discussed for some time, and with an artist of Todd's caliber available, now seemed to be the right time. So Todd was offered the book, and, as he says, "I'm not a fool, so I said, 'Yeah, okay, fine.'"

Todd's plans for the new series ran into some initial complications. "I found out that the villains for the first twenty issues of storylines I wanted to do were all tied up in the other three SPIDER-MAN books. I wanted to start out with a classic character, someone from Spider-Man's past. One of the few guys no one had dibs on was the Lizard. So the first few issues are going to look like a Spider-Man-Lizard story. Then, about at the halfway point in issue three, it kind of veers to the left." There is much more to the story than a simple one-on-one battle between these two longtime adversaries.

For one thing, this is not the Lizard as you've ever seen him before. "The way I want to play the Lizard is not the way he's been played for twenty years. I'm treating him more as a monster. He's a great visual, with big fangs. The fangs have grown since the last time we've seen him. You never see him as Dr. Connors, his human self. He's this giant monster, more along the lines of the creature in the movie ALIEN. He doesn't talk in five issues."

But what really makes the story "veer left" is the presence of a mystery villain. All Todd will say about the identity of the villain is that it's somebody who's been in the Marvel Universe before." And the villain has the Lizard in thrall. The Lizard is acting "against his will, more or less. Actually, he has no will. There's no remorse for what he does. He's basically a killing machine.

"The first issue is a set-up. The next four issues take place in three hours. Spider-Man's been poisoned, so his mind is really whacked out," so much so that Spider-Man even begins to hallucinate a little, distorting the way he sees things. "It's one bad night for Spider-Man. I'm trying to present it in a way that maybe you haven't seen before in a SPIDER-MAN story."

Todd does not intend to leave Spider-Man's wife out of the series. "Mary Jane will be in there. Even if he goes up to Canada," as Spider-Man will in the following storyline, "he'll phone her, because he's a good husband. In fact, there are really only four people in the first five issues, and that's the Lizard, the mystery villain, Spider-Man and Mary Jane. It's one long night in a city of eight million people, but it's kind of a lonely place where nobody really has a clue what's going on a lot of the time. There are individual situations going on"—including Spider-Man being in dire

peril—"and everybody else is ignorant about them."

But Todd does not plan to feature the other regular members of the supporting cast, or to tie in to ongoing subplots in the other three Spider-titles. "I'll leave people like Betty to the writers of the other books. When somebody is involved with the main crux of the story, then I'll focus on that person for four or five issues."

Issues #6 through #10 team Spider-Man up with Wolverine against the ravenous monster of the Canadian woodlands, the Wendigo. "Roughly issues #11 through #15 will probably be a Green Goblin story. I want to make a meaner-looking Goblin. Then probably #16 through #20 will be a Venom story. That's almost two years for four storylines."

Todd has some trepidations about becoming a writer on a major series. "I don't really consider myself a writer. I consider myself an artist who just happens to be writing." However, he continues, "I'm actually amused at how easy a time I'm having. I figured that when I handed it in, Jim Salicrup would have a heart attack and make me rewrite everything twelve times. So right now I don't really see any negative side to it." In fact, Todd regards working with Spider-editor Salicrup as one of the positive aspects of the job. "I have a good working relationship with Jim. Jim's a good guy."

Asked if there is anything specific he wants to do with Spider-Man as a character, Todd replies, "I'm going to try to bring more of my own life into Peter Parker's. I see Peter as being the same age I am. He's got a pretty wife, and I've got a beautiful wife. I want to show a little bit more of Peter and Mary Jane's relationship." Todd also wants to reinforce the idea of Spider-Man as a hero who functions best in New York City, battling the menaces that arise there. "He's more of an urban hero. You won't see him in outer space or doing time travel in my stories."

Todd's very individualistic work on SPIDER-MAN has been compared to that of Spider-Man's co-creator, Steve Ditko. "I owe a lot to Ditko," Todd admits, but more in terms of the overall impression he believes that Ditko's artwork gave to the series. "If you look at what Ditko did and what I do, I think you'll see we're not really close technically. But I think we both give the same impression. When Ditko was doing SPIDER-MAN, Spider-Man was kind of weird and funky. When I did mine twenty years later, again it was weird and funky. I didn't go back and study Ditko. What I did was I pulled out what I thought Ditko probably did, in that he had Spider-Man in weird positions, he made him a little bit darker, he maybe had bigger eyes, and he had more webbing. Now whether he did or he didn't I haven't really analyzed. It's the perception that I remember, not the actual technical thing that he did."

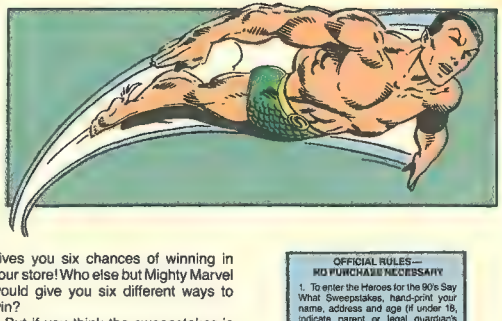
In drawing Spider-Man, Todd tries to make him look and move as spider-like as possible. "If I was to create the SPIDER-MAN logo, it'd be a big 'spider,' little 'man.'" And he extends the same idea to the classic Spider-Man villains, many of whom resemble animals or other inhuman beings. "The same with the Lizard and the Goblin. When he's the Lizard, he's like a lizard, a monster." Similarly, Todd wants to draw the Green Goblin to look as goblin-like as possible, as if there were not really a normal human being inside the Goblin's costume. "I try almost to forget that they're people, because it's more interesting visually to me as a comic book reader to picture them as monsters than to know there's a man under that costume."

But the comics artist who had the biggest influence on Todd was not Steve Ditko but Jack Kirby. "I don't think a lot of people see my stuff as like Kirby's." Again, the influence isn't on Todd's specific drawing style. "I don't draw figures like Kirby. Kirby's probably the biggest influence on the way I tell stories. Kirby always led with the big image. If someone got slugged through a wall, it took up the whole panel. I try to give you the big visual that hits you over the head. That's why when I show Spider-Man or Mary Jane for the first time in an issue, it's in a big panel. Every time you see the villain for the first time in my stories, it's big."

Todd wants to make the new SPIDER-MAN series very different from the other Spider-books, and from any SPIDER-MAN stories of the past. "There's so much SPIDER-MAN stuff out there right now. So my main goal on the book is to try to do SPIDER-MAN stories that haven't been seen before." So give the new SPIDER-MAN series a look. Both you and Spider-Man are in for a new kind of adventure

—Peter Sanderson

HEROES FOR THE '90's "SAY WHAT?!" SWEEPSTAKES



In 1989, we launched six new series in the first six months of the year. Those titles turned out to be so successful that in 1990, we decided to do it again! So in the first six months of 1990, you can look forward to six new titanic titles from the House of Ideas!

And what, you may ask, will the new titles be? (Go ahead, ask! We won't bite.) Calm thyself, Frantic One, and all will be revealed. First up is that cyborg cop of tomorrow—ROBOCOP. Next is the return of the Avenging Son, NAMOR, the Sub-Mariner. After that the supernatural cyclist, GHOST RIDER, zooms back onto the scene. Following that are those futuristic defenders of freedom, the GUARDIANS OF THE GALAXY. Next come the hottest new heroes in town, THE NEW WARRIORS. And finally we have everybody's friendly neighborhood wall-crawler, SPIDER-MAN!

But you know Mighty Marvel—we couldn't just launch these six great titles without doing something extra special. Since nobody loves a good time more than we do, we've decided to offer a special sweepstakes to welcome these new books into the Marvel Universe.

We call it the "Say What?!" Sweepstakes. And here's how it works. Your participating comics shop will be displaying a series of lobby cards over the next six months. Each lobby card contains a page of artwork from one of our six new series for 1990. But the page will have only pictures—no words!

That's where you come in! When your store hands out the bag-stuffer entry form for that title, you can enter the sweepstakes by filling in the missing dialogue and placing your entry in the store-supplied entry box. At last—your chance to put words in the mouths of your favorite Marvel heroes!

You can enter once per title! That gives you six chances of winning in your store! Who else but Mighty Marvel would give you six different ways to win?

But if you think the sweepstakes is neat, wait till you hear about the prizes! Six lucky participants have the chance to win the following:

–Autographed copies of all six premiere issues of the Heroes for the '90's titles!

–Winners will be announced at the start of the Mutant Wars in X-MEN #271, and then you'll be featured in a MARVEL AGE MAGAZINE interview! (Surely the highest honor a Marvelite can receive!)

–And best of all is the grand prize—a free dinner with the creative team of one of the Heroes of the 90's titles!! The six creative teams will be flown out to the six winning shops for a store appearance, followed by dinner with the winning entry.

Participating creators include Todd McFarlane, Alan Grant, Lee Sullivan, Howard Mackie, Javier Saltares, Jim Valentino, Fabian Nicieza, and Mark Bagley.

Remember, six potential winners will be chosen at random from six different comic shops in the U.S., U.K., and Canada. There will be one winning entry for each title, so not only do you get a chance to win, but your comic shop does, too!

It looks like Marvel is getting the 90's off to a great start. Six new titles. Six ways to win. Face it, True Believers, either way you can't lose!

SO LOOK FOR THE LAST LOBBY CARD—SPIDER-MAN —REMEMBER, THIS IS YOUR LAST EXCITING CHANCE TO ENTER THE MARVEL HEROES FOR THE '90's "SAY WHAT?!" SWEEPSTAKES!!

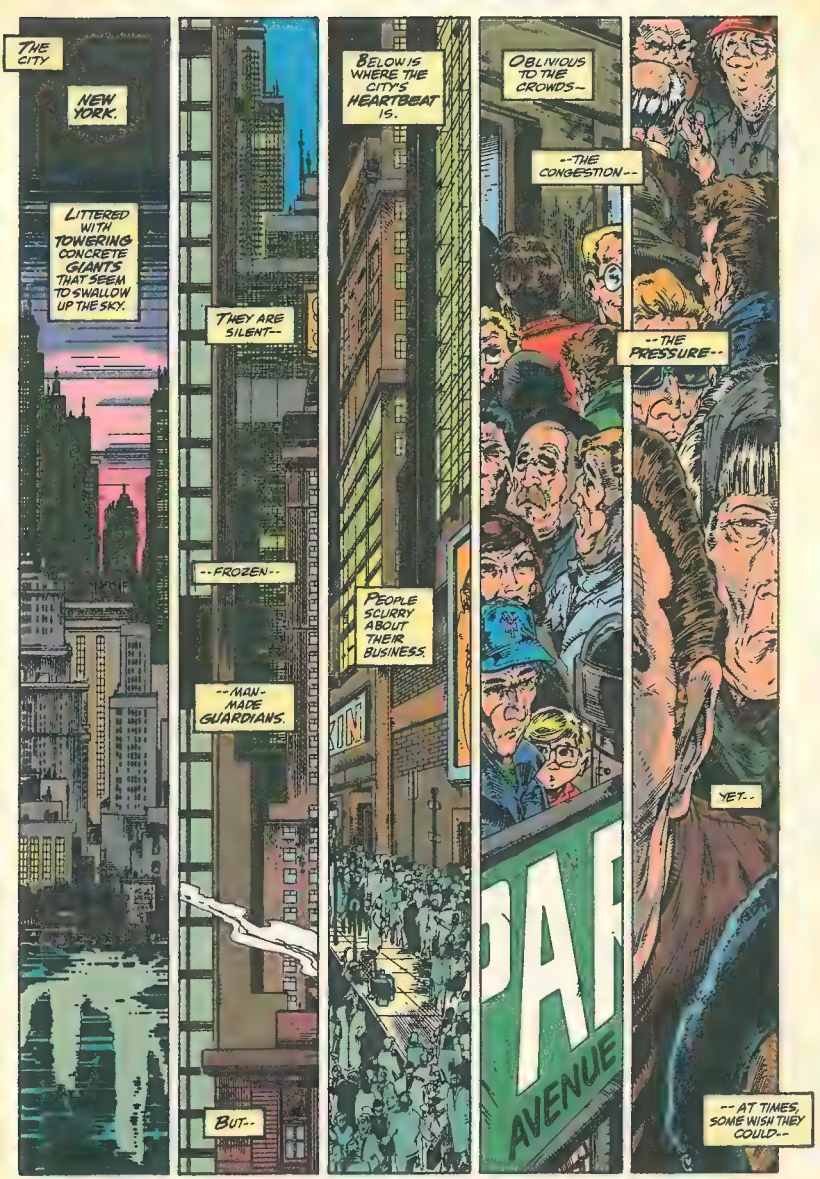
OFFICIAL RULES— NO PURCHASE NECESSARY

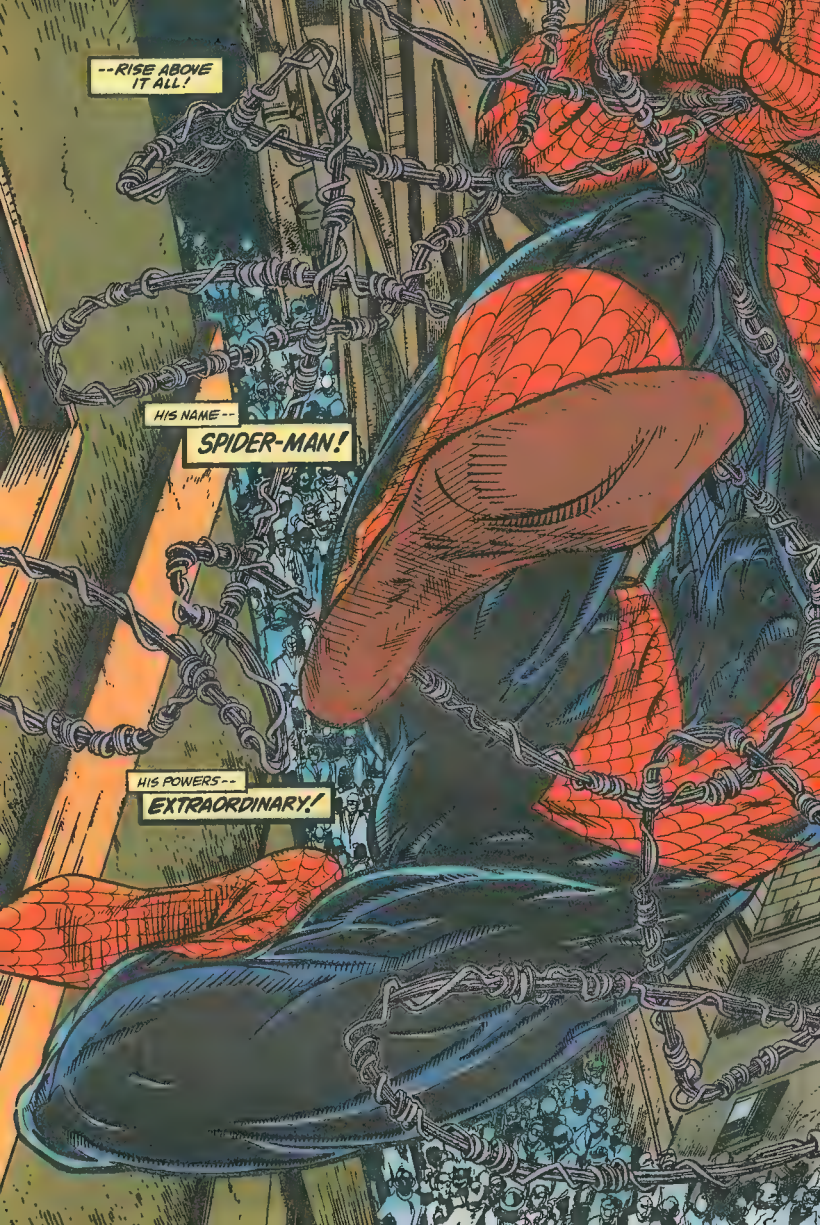
1. To enter the Heroes for the 90's Say What Sweepstakes, hand-print your name, address and age (if under 18, indicate parent or legal guardian's name) on the official entry form and place your entry in the receptacle provided by your participating comic book specialty shop or hand-print your name, address, entry captions, title of series and the words, Heroes for the 90's Say What Sweepstakes on a plain 3" x 5" piece of paper and mail to your participating comic book specialty shop. Each entry must be sent separately. All entries must be received by the date determined by your participating store. 2. Winners will be determined by random drawing from among all entries received. Winners will be notified by mail. Odds of winning depend on number of entries received. 3. Only one prize to individual or household. Prizes are non-transferable; substitution of prizes not permitted; no cash in lieu of prizes. Any prize won by a minor will be awarded in the name of the parent or legal guardian. 4. Marvel Entertainment Group, Inc., its parent, their affiliates and subsidiaries make no warranties, express or implied as to any matter whatsoever concerning the prizes, including, without limitation, the implied warranties of merchantability or fitness for a particular purpose. 5. Marvel Entertainment Group, Inc., its parent, their directors, officers, employees and agents shall have no responsibility for any damage direct or otherwise, with respect to, or arising from any prize and shall bear no responsibility for any prize stolen or lost after awarded. 6. For a list of winners, mail request to: Fabian Nicieza, Marvel Entertainment Group, 387 Park Avenue South, New York, N.Y. 10016. No responsibility for lost or misdirected mail. Mutilated or illegible entries will be disqualified. 7. Sweepstakes open to all residents of the United States, Canada, and the United Kingdom. Employees, IRS-listed dependants and immediate family members of Marvel Entertainment Group Inc., its affiliates, subsidiaries, and participating comic book shops are not eligible. 8. Void where prohibited by law. All Federal, State, and local laws of the U.S. and all laws of Canada and the U.K. apply. All taxes are sole responsibility of individual winners. By entry into Sweepstakes, winners consent to full commercial use of their names and photographs without further compensation. Winners will be required to execute an affidavit of eligibility and release. 9. Prize description: Six winners will receive autographed copies of all six premiere issues of the Heroes for the 90's comic books, inclusion of the winners in an X-MEN letter column and a MARVEL AGE MAGAZINE article and dinner with the creative team, from one of the six Heroes for the 90's titles. Retail price for the comics awarded totals $7.50.

SPIDER-MAN™ INTRODUCTION

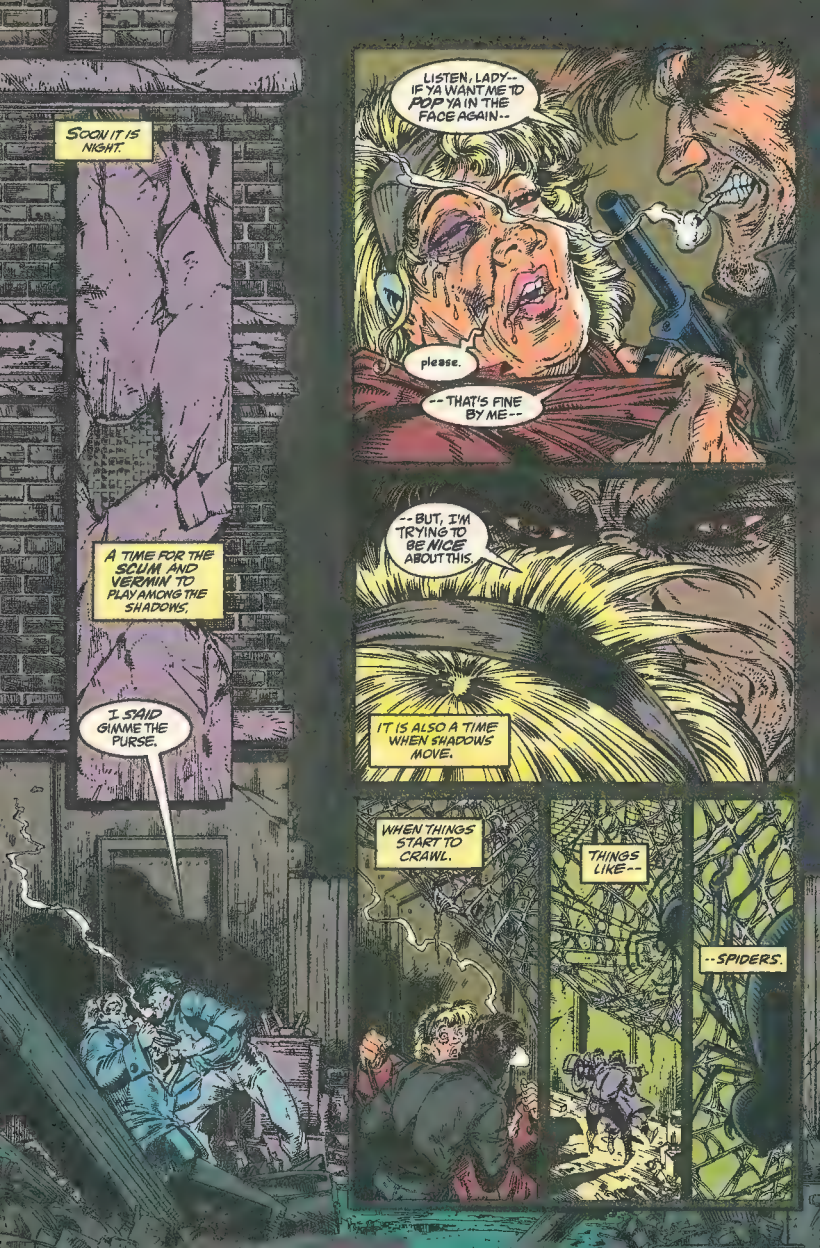
"SPIDER-MAN! SPIDER-MAN! He's gettin' a new book at the stands!" That's right Spidey-fans, coming your way in July, don't miss the fantastic first issue of the Web-slinger's new book simply titled SPIDER-MAN.

Hey, we think this new mag is pretty snazzy, but don't take our word for it. Look over the five page preview, conveniently located next to this introduction (we think of everything) and see what you think.


THE CITY
NEW YORK.
LITTERED WITH TOWERING CONCRETE GIANTS THAT SEEM TO SWALLOW UP THE SKY.
THEY ARE SILENT--
--FROZEN--
--MAN-MADE GUARDIANS.
BUT--
BELOW IS WHERE THE CITY'S HEARTBEAT IS.
PEOPLE SCURRY ABOUT THEIR BUSINESS.
OBLIVIOUS TO THE CROWDS--
--THE CONGESTION--
--THE PRESSURE--
YET--
--AT TIMES, SOME WISH THEY COULD--
AVENUE


--RISE ABOVE IT ALL!
HIS NAME--
SPIDER-MAN!
HIS POWERS--
EXTRAORDINARY!

STAN LEE
PRESENTS:
TORMENT
PART 1
ARTIST-WRITER
TODD McFARLANE
LETTERS
RICK PARKER
COLORS
BOB SHAREN
EDITOR
JIM SALICRUP
EDITOR IN CHIEF
TOM DeFALCO
HIS WEBLINE--
ADVANTAGEOUS!
BELOW, THE PEOPLE CONTINUE TO SCURRY.


SOON IT IS NIGHT.
A TIME FOR THE SCUM AND VERMIN TO PLAY AMONG THE SHADOWS.
I SAID GIMME THE PURSE.
LISTEN, LADY-- IF YA WANT ME TO POP YA IN THE FACE AGAIN--
please.
--THAT'S FINE BY ME--
--BUT, I'M TRYING TO BE NICE ABOUT THIS.
IT IS ALSO A TIME WHEN SHADOWS MOVE.
WHEN THINGS START TO CRAWL.
THINGS LIKE--
--SPIDERS.

DROP THE GUN--
--PUNK!
YOU'VE GOT THREE SECONDS TO LET--
SUCK ON THIS!
A SPIDER-SENSE DELIVERS THE WARNING.
ENHANCED REFLEXES--
-- TAKE CARE OF THE REST.
This is the end of our preview
Watch for SPIDER-MAN
on sale in June!

MARVEL® REVIEWERS

We sent out preview copies of the first issue of SPIDER-MAN to a few fortunate Marvelites in hopes of hearing good things. What we got were rave reviews for Todd McFarlane and this exciting new book.

MARVEL AGE MAGAZINE,

This review copy of SPIDER-MAN says one thing loud and clear; Jim Salicrup is giving Todd McFarlane carte blanche on the book to really showcase his style. Todd's storyline and pacing give him that chance to draw exactly what he wants, and the result is . . . amazing? . . . spectacular? . . . the result is pure McFarlane, and that's going to be enough to make this the best selling premiere issue Marvel does this year. The only complaints I have are things I've not liked about McFarlane's work before: Peter's cutesy button nose, the way that nose seems to disappear completely under the Spidey-mask (pg. 3 & 6), and the thin, vertical panels (especially pg. 16). Everything else, I liked, and that's a lot to like!

Spider-Man's various powers are showcased for new readers, with the gritty side of New York City. The Lizard returns in a way that raises plenty of questions and disturbingly tells us that he's *a lot* nastier than Spider-Man recalls; the "light" of Spider-Man's world is contrasted with the "darkness" of the Lizard's realm.

SPIDER-MAN #1 is chock-full of what comics are about: exciting, entertaining stories, told with well-crafted, distinctive artwork. This is the sort of thing that makes me want to yell, "MAKE MINE MARVEL!"

Rick S. Jones
401 East Walnut
Argos, IN 46501

MARVEL AGE MAGAZINE,

The art in this comic is awesome. This is the best SPIDER-MAN issue I've ever seen McFarlane draw, and that's saying a lot! The detail is incredible.

The story was pretty interesting, but the dialogue and narration needs a little work. It should get more realistic in a few issues. I'd advise people to try SPIDER-MAN out. Until Spidey slings french fries instead of webs, MAKE MINE MARVEL!

Chris Cheney
55 Rocca Drive
Petaluma, CA 94952

Dear MARVEL AGE MAGAZINE,

I like Todd's artwork because it's so dimensional. And issue #1 of SPIDER-MAN is definitely no exception since there are several panels in the book where it looks like Spidey is going to swing off the page! In addition, Mr. McFarlane's artwork is always very bold which makes the visual aspects of the story flow gracefully.

The story on the other hand . . . was quite awful. Just kidding! Actually, I was very impressed with Mr. McFarlane's writing ability. "Torment, Part One" had all the elements of a good story such as action, suspense, comedy, and mystery. This time, the Lizard is more terrifying then ever before and he's also a killer which may generate some controversy. I believe that everybody will be happy with the interaction between Peter and Mary Jane. Todd definitely knows how the chemistry between Peter and Mary Jane works! I'm a hundred percent satisfied with Todd's work on this first issue and I predict that this new SPIDER-MAN series will be a major hit!

Stephen Nunet
3520 Standish Lane
Racine, WI 53405

Dear MARVEL,

In response to the first issue of the SPIDER-MAN comic, I found it to be rather intriguing. It combined the elements of suspense and horror rather well, with a bit of humor thrown in. It was really intense, the kind of action you'd expect from a SPIDER-MAN comic.

It's really good to see Todd McFarlane back in action again, especially with SPIDER-MAN. Todd's writing was excellent, up to par with his artwork. This book should go far, what with the success of the other SPIDER-MAN titles, and Todd McFarlane as artist/writer. The story-line of the first five issues should help the book along, also.

Jeffrey A. Moarcotte
9751 Richmond Drive
Kansas City, MO 64134

Dear MARVEL AGE MAGAZINE,

In SPIDER-MAN #1 the atmosphere is set very well, contrasting the light-hearted Spider-Man and the string of killings. Both McFarlane's story and his art are very well done. This book seems a little darker than the other Spider-Man books usually are. This first issue sets up suspense very well, especially as Spider-Man does not even confront his adversary in this first issue. I look forward to seeing more of this storyline and this excellent book.

Thank you again for selecting me to participate. Keep up the good work.

Malin Huffman
401 S. Fountain
Wichita, KS 67218

Well, SPIDER-MAN #1 seems to be a big hit with our reviewers. Several of those reviewing this new book commented on the dark, suspenseful, atmosphere created by Todd McFarlane. And Todd should be pleased to know that his ability as a writer, as well as an artist, is being well received.

And that brings us to the end of another session with our Mighty Marvel Reviewers. But remember, if you would like to become one of "the chosen," simply send a postcard to "MARVEL REVIEWERS," c/o MARVEL AGE MAGAZINE, 387 Park Avenue South, New York, NY 10016.

THE MARVEL® AGE OF COMICS 1981—PART FIVE

We wrap up our look at 1981 with a study of Marvel's "unlikely heroes"—characters and concepts that fall outside the super heroics for which Marvel is best known, but that nonetheless provided consistently exciting and strong selling reading. And in fact, "Unlikely Heroes" was the billing given to Phoenix, Iceman, and Nightcrawler, when they starred in BIZARRE ADVENTURES in their own solo tales!

BIZARRE ADVENTURES wasn't known for placing tales inside the Marvel Universe, but it certainly did this year, opening with a "Lethal Ladies" issue that starred the Daughters of the Dragon, the Black Widow (in a stunning Ralph Macchio/Paul Gulacy espionage tale), and Lady Daemon (a new supernatural heroine from Chris Claremont and Mike Golden). Next was a King Kull epic with dazzling artwork by Britain's John Bolton, and the year finished with more "Unlikely Heroes": Triton, Nightcrawler, and Elektra (by Frank Miller, in her first solo exploit).

X-Men fans had to watch carefully, for the mutants could pop up anywhere, from BIZARRE ADVENTURES to guest appearances in SPIDER-WOMAN and ROM! Under the guiding hands of Chris Claremont and Steve Leialoha, Spider-Woman also battled Hammer and Anvil and Angar the Screamer. She broke off with crime-stopper Scotty Macdowell and moved to San Francisco, where she befriended actress Lindsay McCabe, romantic interest David Ishima, and extraterrestrials Elhalvn and the Tsyrani! Obtaining her private investigator license, she bested the Terminator (not Arnold Schwarzenegger), Flying Tiger, and Morgan LeFay. But the highlight of Jessica Drew's year came when the threats of Juggernaut and Black Tom allied her with Nick Fury, the X-Men and the new young heroine, Siryn!

As for Rom, he met the X-Men when he encountered a mutant threat himself—little Jimmy Marks, the offspring of a mutant and a Dire Wraith who grew up to be the sinister (and sickening) Hybrid!

Rom encountered the machinations of the Dire Wraiths everywhere he turned: in the menace of the Watch-wraith, in the realm of Limbo (where he also dueled the Space Phantom), and even at Brandy Clark's wedding, when he crashed the chapel to disintegrate Brandy's groom, a Wraith impostor! The Mad Thinker and his Android wreaked more havoc for Rom, as did Mentus, who played mind games pitting Rom against his deceased Space-knight allies, Starshine and Terminator (a different one, but still not Schwarzenegger).

But Rom gathered allies as well: the Torpedo, who teamed with Rom against the Rocketeer; Power Man and Iron Fist, who helped Rom storm the Baxter Building to reach the FF; and Nova and the New Champions, who joined Rom in an intergalactic battle against the Skrulls! Rom's space odyssey climaxed with a return to his home planet, Galador, where his deadliest enemy proved to be . . . himself!

Marvel's other toy-licensed characters, the MICRONAUTS, went on a few odysseys of their own, under the aegis of Bill Mantlo and Pat Broderick. Baron Karza returned to seize power on Earth—by seizing the minds of SHIELD's Esper Unit to bridge the gap form the Microverse to our world, and establish himself as head of Hydra! Nick Fury joined the Micronauts to stop Karza, but it was Acroyear who won the final victory. The cost: his home planet, Spartak, and the "life" of Biotron! Encounters with Mentallo, the Fixer, Doc Samson, and Nightmare added up to convince Commander Rann and his Friends that they should heed the Enigma Force and return home. But on Homeworld a mystic prophecy warned them they must find three keys to save the Microverse! Their Quest led to Seazone, with its redoubtable Leviathans; Polaria, with its formidable Snow bears; and Tropica, with the mysterious Devil and Fireflyte! Dr. Strange searched for the origin of the Microverse, and with Commander Rann, assumed the powers of Captain Universe to save everyone from a Karza-possessed Prince Argon! Chased by Argon's assassins, the Micronauts fled back to Earth, Exiles once more!

More space-spanning adventure was to be found, of course, in STAR TREK, which presented the crew of the Starship Enterprise with some of their most curious menaces. Gnomes, witches, and other mythological creatures invaded the Enterprise: Yeoman Rand was trapped on a living starship gone mad; and McCoy's daughter was menaced by the bloodthirst of the Klingons! Captain Kirk was possessed by the descendants of the Pharaohs and by devil-like creatures, while a trip to a

Hyborianesque planet heralded the advent of "Spock the Barbarian!"

Authentic barbarian exploits, of course, were the domain of the Robert E. Howard trinity of books: CONAN THE BARBARIAN, KING CONAN, and THE SAVAGE SWORD OF CONAN! In Conan's original series, scripter J. Marc DeMatteis filled the considerable shoes of Roy Thomas by developing Conan's supporting cast. The Cimmerian rescued old friend Jenna from the Valley of Forever Night, battled ghosts of old foes to rescue another old friend, and assisted his comrade, Murilo, against the villainy of Eilaynia, Princess of Mist.

The mute giant Atreah, the foundlings Dukenrik and Jonnwalli, and the knave Liriix all accompanied Conan on his wanderings, as he explored the City Where Time Stood Still, dueled the Witches of Nixxx, and killed a ruby-eyed worm-thing. A flashback to his youth recalled Xean, who brought a new meaning to the term "ice maiden," while in the present, his foes included Eternity.

The CONAN ANNUAL featured a Roy Thomas/Gil Kane adaptation of Robert E. Howard's "King of the Forgotten People," and such Thomas/Howard adaptations were so ample that they served as the lead stories for SAVAGE SWORD OF CONAN long after Thomas departed the character in 1980. Other SAVAGE SWORD features included tales of Red Sonja and of King Kull, as well as articles on the then-upcoming Conan film (yes, this time we mean Schwarzenegger!) KING CONAN related Conan's career as King of Aquilonia, flanked by Trocero, Prospero, and his own son, Conn. Another Thomas adaptation, of the Nyberg/DeCamp novel, "Vengeance from the Desert," showed Conan's capture by Yezdigerd and his rescue of Queen Zenobia from the Khitan priest Yah Chieng.

The barbarian tales of Roy Thomas were a staple of yet another book, as EPIC ILLUSTRATED serialized the conclusion of his adaptation of Howard's "Almuric," rendered by Tim Conrad. Other EPIC serials included "Metamorphosis Odyssey," in which Jim Starlin introduced Vanth Dreadstar to the world: "Children of the Stars, written and drawn by Rich Veitch, and a new Weirdworld saga by Doug Moench and John Buscema. As edited by Archie Goodwin and Jo Duffy, EPIC was perhaps Marvel's most adventurous project of the time, presenting high-quality fantasy and science fiction by the likes of Harlan Ellison, the Brothers Hildebrandt, Neal Adams, John Bolton, Barry Windsor-Smith, Trina Robbins, Art Suydam, Pepe Moreno, Mike Sanenz, Steve Bissette, Rich Veitch. Ken Steacy, and P. Craig Russell. And the success of EPIC ILLUSTRATED would lead in the following year to the premiere of the Epic Comics line! But we'll cover that, and other great comics events of 1982—next month!

— Brian Nelson

MARVEL® COMICS PRICE GUIDE

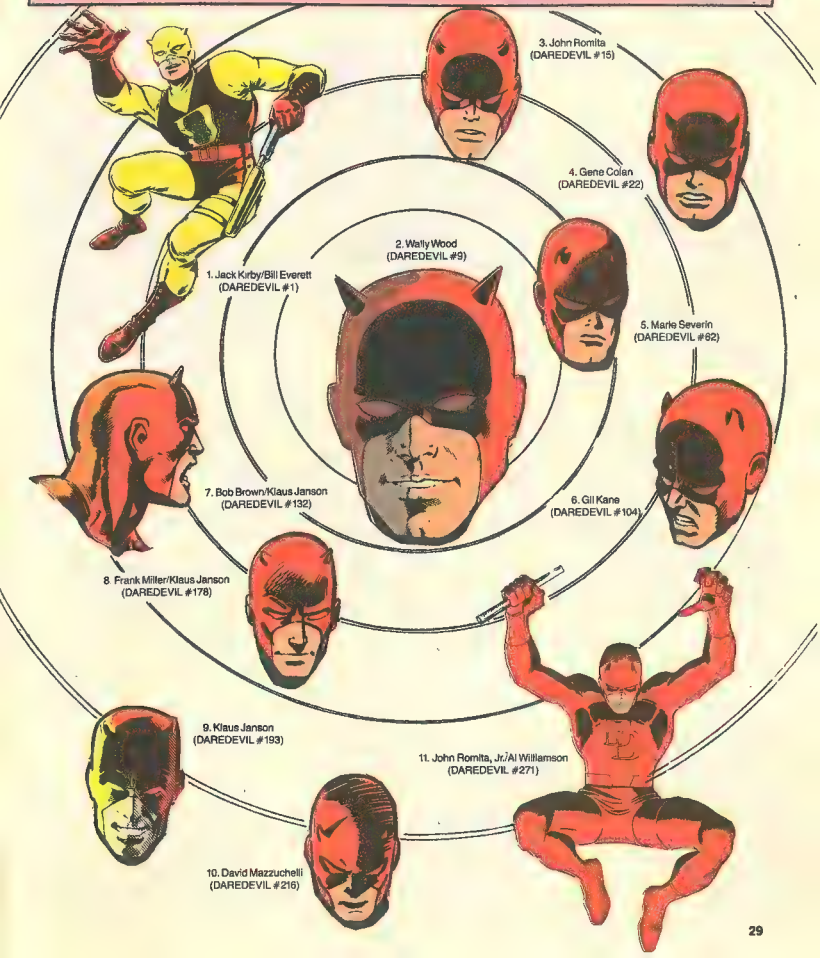
You stand at a window and watch the sunset, its irridescent reds and oranges filling your soul with a sudden wistfulness . . . and just then you realize that the years are racing past, that time can never be recaptured, and most of all, that there are back issues to buy before they cost too much! Here's what you can expect to pay for these comics at your local comics specialty shop! Our source, as always, is Robert Overstreet's THE COMIC BOOK PRICE GUIDE #19. But remember, this is only a guide. Actual prices may vary, and should be lower for copies in fair or poor condition.

	CONDITION Good	Fine	Mint
■ **BIZARRE ADVENTURES** (magazine)			
25, 26		.60	1.20
27 (Phoenix), 28 (Elektra)	.25	.75	1.50
■ **CONAN THE BARBARIAN**			
118-129		.50	1.00
ANNUAL 6	.25	.70	1.40
■ **EPIC ILLUSTRATED**			
5-8	.25	.75	1.50
■ **KING CONAN**			
5-8	.35	1.00	2.00
■ **MICRONAUTS**			
25-36		.45	.90
■ **ROM**			
14-16		.60	1.20
17-18 (X-Men)	.40	1.25	2.50
19-24		.45	.90
25 (double-size)		.60	1.20
■ **SAVAGE SWORD OF CONAN**			
59-70 (70: Article on movie)	.25	.75	1.50
■ **SPIDER-WOMAN**			
34-36, 39-41		.60	1.25
37, 38 (X-Men)	.35	1.10	2.20
■ **STAR TREK**			
10-17		.60	1.20

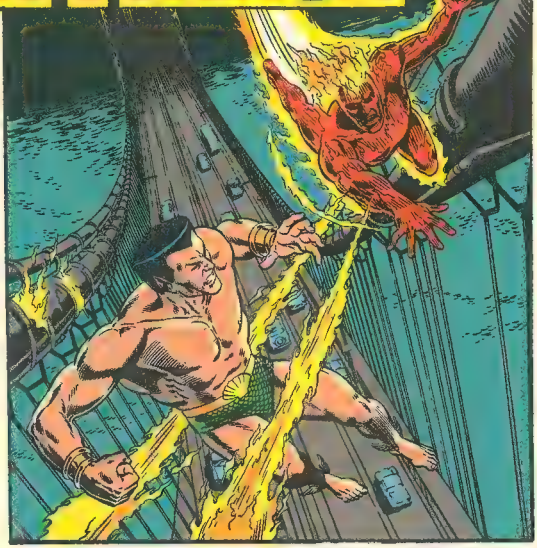
THE MANY FACES OF DAREDEVIL®

Over the years, DAREDEVIL has attracted some of the biggest names in comics to produce work for his mag. Just a partial list of DD's artistic contributors includes Bill Sienkiewicz, John Byrne, Art Adams, Dave Cockrum, Rick Leonardi, John and Sal Buscema, and Barry Windsor-Smith. We don't have room for everyone, though, so this time around, we'll showcase only those artists who had the greatest visual impact on ol' Horn Head.

—Barry Dutter


1. Jack Kirby/Bill Everett (DAREDEVIL #1)
2. Wally Wood (DAREDEVIL #9)
3. John Romita (DAREDEVIL #15)
4. Gene Colan (DAREDEVIL #22)
5. Marie Severin (DAREDEVIL #82)
6. Gil Kane (DAREDEVIL #104)
7. Bob Brown/Klaus Janson (DAREDEVIL #132)
8. Frank Miller/Klaus Janson (DAREDEVIL #178)
9. Klaus Janson (DAREDEVIL #193)
10. David Mazzuchelli (DAREDEVIL #216)
11. John Romita, Jr./Al Williamson (DAREDEVIL #271)

LETTERS! WE'RE SOAKED IN THEM!



Send your letters to:
MARVEL AGE MAGAZINE, c/o Marvel Entertainment Group, Inc., 387 Park Avenue South New York, NY 10016

Attention correspondents:
All letters to be considered for publication must include your name and address though we will gladly withhold that info upon request!

This month's lotion-like letters column title comes to us from David McWhorter of Argyle, NY. Thanks, David! Your title is just what we need after a hard day of slaving away at the word processor; just look at our hands!

But before we get too carried away comparing MARVEL AGE MAGAZINE letters to our old brand, we do want to remind everybody else out there that we still need a spiffy new title for this column each and every month. So strap on those fur-lined, Gucci thinking caps and send your ideas on in! If we use one of them, we'll even thank you right here, smack in the public eye. And while that may not be the same as a free trip to Club Med, it sure beats a nasty case of ring around the collar, now doesn't it?

Dear Marvel,

I am writing to you about something that has puzzled me for a while now. It involves Vance Astro. He first appeared as a member of the Guardians of the Galaxy. He then appeared as a wrestler in THE THING a couple of years back. Now he is a member of the NEW WARRIORS under the name Marvel Boy. Then I hear you're bringing back THE GUARDIANS OF THE GALAXY and starting the NEW WARRIORS series.

I know that the Guardian of the Galaxy Vance Astro is from the future. How can he be in two times at once? I'm confused.

Robert Steinhilber
7501 Ridge Blvd.
Brooklyn, NY 11209

You're confused? Heck, Robert, you've only got to read about the guy. Imagine what it's like trying to keep him on schedule! But never fear; we'll see what we can do to clear things up a bit for you.

Basically, the answer to your question is that there are two Vance Astros . . . sort of. The whole thing's tied into the way time travel works in the Marvel Universe. You see, whenever someone makes a major decision or succeeds in changing history, it creates an alternate timeline: there are as many alternate timelines as there are important decisions. (In fact, that's the premise that underlies our whole WHAT IF. . .? series.)

In the timeline that produced that Guardians of the Galaxy, Vance Astro was a twentieth-century astronaut who agreed to be put into suspended animation for the duration of a thousand-year-long journey to a distant star. When he awoke in the far future, everyone he'd ever known was long dead, something which didn't make him particularly happy, even after he went on to assemble the GUARDIANS OF THE GALAXY.

As a result, when Vance and the Guardians traveled to the twentieth century on a mission, he took the opportunity to find his younger, teenaged self and convince him to never become an astronaut. When the young Vance agreed, he unwittingly created an alternate timeline, one in which the young Vance would meet up with the Thing and eventually join the NEW WARRIORS as Marvel Boy!

Got it? Whew. But hey, if you think that one was tricky, next month we'll try to explain aging in the New Flintstones versus the New Leave It to Beaver!

Dear Marvel Maniacs,

There have been a few questions that have been bugging me for about two years. Everyone I know who would possibly know anything about Marvel couldn't answer them. Well, here goes nothing:

1) Who was the first Marvel super hero?

2) What was the first Marvel comic?

3) When was it first published?

4) And how come Wolverine's hair doesn't make a lump under his mask?

Until the Beast gets a haircut, Make Mine Marvel!!

Elliot Freeman
2 Downalong
Bushey Heath
Herts WD2 1HZ
England

Well, Elliot, the answers to your first three questions pretty much depend on how you look at things. Marvel hasn't always been called Marvel. The company was named Timely when it published the first appearances of the Sub-Mariner and the original Human Torch (both of whom are still around and kicking, no less) back in the pages of MARVEL COMICS #1 in 1939.

Marvel Comics didn't officially become the name of the company until 1961, when Marvel ushered in a new era of more realistic super heroes with the publication of FANTASTIC FOUR #1.

So which of these folks is really the first Marvel super hero—the folks from 'Thirties or the 'Sixties? It's up to you. You pays your money, you takes your choice.

Oh, and as for Wolverine's hair not bulging under his mask, would you believe it's due to the mask's unstable molecules? No? Then how about because it's really, really tight?

Say, check out that snazzy yellow background! That can mean only one of two things—either this issue of MARVEL AGE MAGAZINE was bitten by a radioactive mutant banana, or it's time once again for our LETTER OF THE MONTH!

That's right: just like every month, we've worked our weary fingers to the bone searching for one special letter that we think will be of particular interest to the rampaging hordes of Marveldom and printed it right here in a place of honor and distinction!

And judging from the sheer number of submissions that come pouring into Marvel every day, we think this Letter of the Month may be of even more interest than usual!

Dear MARVEL AGE MAGAZINE,

I recently read a letter in MARVEL AGE MAGAZINE #85 on how you employ your artists. I would like to write for Marvel in the future, so here are some questions to help me when I am ready:

How do you choose your writers? How much money, on average, do they make? What are your requirements?

Please print a reply to these questions in a future issue of MARVEL AGE MAGAZINE.

Matt Andersen
119 Oak Lane
Glenwood, IL 60425

Sure thing, Matt! After printing all that info about artists, it's the least we can do for all you budding writers out there.

Writers are paid by the page. Beginning writers receive $30 per page, and that sum increases as they gain experience and a following. Top writers can earn as much as $75 a page! In addition, writers share in the royalty payments that are made to the creative team; these payments are based on the number of copies their comic book sells. So all in all, it really does pay to be popular!

As for how writers are selected, well, it generally happens in one of two ways. If the editor of the series is in the market for a new writer (say, when the old writer has had to leave the series to go off to Tanzania or something), then he or she will look at the work that other writers have been producing lately, to try to figure out which writer would be best suited to the tone and feel of the series. Frequently, the editor will even solicit proposals form other Marvel writers to see what they would want to do with the characters. Alternately, if an established writer has an idea for a brand new series, then he or she may put together a written proposal for the series; if the proposal is good enough to satisfy an editor, managing editor Mark Gruenwald, and editor in chief Tom DeFalco, then the series is likely to get the go-ahead and the writer will be in business.

New writers who feel that they're ready for the big time send one-to-two-page story synopses (featuring established Marvel characters) addressed to submissions editor, here at Marvel. Kevin Kobasic, our current submissions editor, reads and evaluates each one, and, on rare occasion, may even like one enough to recommend that Marvel buy it. You can find more details on submissions in THE OFFICIAL MARVEL COMICS TRY-OUT BOOK. Good luck!

Dear MARVEL AGE MAGAZINE,
What is the difference between an Epic Comic and a Star Comic?

Gordon Chong
1 Kennedy St., N.G.H.
San Juan 1500, MM
Philippines

On average, Gordon, we'd say about $1.50. Ha ha ha ha ha ha!

Boy, we never get tired of that joke.

But seriously, the difference is this: Epic Comics frequently feature characters who are owned by the writer and artist who created them, and many of the series in the Epic line (such as CLIVE BARKER'S HELLRAISER or NIGHTBREED) are intended for mature readers only. Star Comics, on the other hand, consist of those titles which are aimed at a younger audience, such as HEATHCLIFF or COUNT DUCKULA.

And if you're still smarting over that awful joke we used a couple of paragraphs back, well, just be glad you didn't ask, "What's a Grecian urn?"

Dear MARVEL AGE MAGAZINE,
Marvel definitely creates the best super heroes around. But I just thought of something:

You know Shadowcat? Well, in MARVEL COMICS PRESENTS, when she's intangible, she can float. But wouldn't she fall faster to the ground because the air can go right through her?

Chris (Comix) Aubin
368 Main Rd.
Hampden, ME O4444

Interesting point, Chris, but we don't think so. It's true that molecules of air might pass through Kitty's body when she phases, but you've overlooked the fact that her mass is also much lower in her phased form than it is when she's solid. As a result, it seems likely that gravity would exert less of a pull on her. After all, we've seen a wide variety of energy blasts ranging from electricity to flames) pass through her without harm. Why shouldn't gravity do the same?

Which, actually, could help Kitty tremendously in the long run. She could make a bundle by writing a book on her weight loss secrets if this mutant thing doesn't work out. . .

Hmm . . . Looks like the bottom of the page is creeping up on us yet again. Guess it's time to douse the ol' camp fire, roll out our bedroll, and call it a night. But wait! You didn't think we'd forget our ever-popular MARVEL CORRESPONDENTS, did you? What, forget those munificent mail mavens who are looking to meet males and maidens from toul le monde (as we Fan-copiles are wont to say)? Perish the thought! Don't worry, though; we'll forgive your lapse of faith, just as long as you mousse your hair, lace up your shoes, and drop one or two of 'em a line!

Well, okay. You can even skip the mousse if you like.

MARVEL® CORRESPONDENTS

If you'd like to be listed in this space yourself, send your name, address, age, and the titles of your favorite Marvel Comics to Marvel Correspondents at the address atop this letter column. But please don't send any mousse. We've got plenty.

Mark McEvoy
R.R. #2 Greely
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Favorites: All SPIDER-MAN titles, X-MEN, X-FACTOR

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Mr. Shannon Burns
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T2A 4E3
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Mike Hernandez
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Favorites: WOLVERINE, PUNISHER WAR JOURNAL, NICK FURY; AGENT OF SHIELD

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Favorites: All SPIDER-MAN titles, DAREDEVIL, GROO

Michael Terregrossa
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Smithfield, RI 02917
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Favorites: All Mutant titles, All AVENGERS titles, WHAT IF?

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Age: 15
Favorites: WEST COAST AVENGERS, WHAT IF?, IRON-MAN

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JUNE

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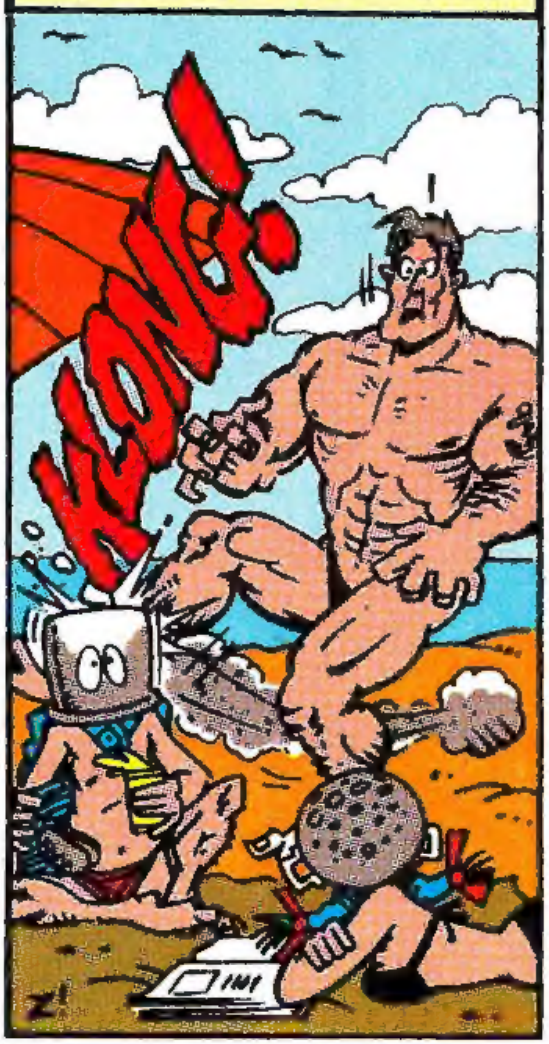
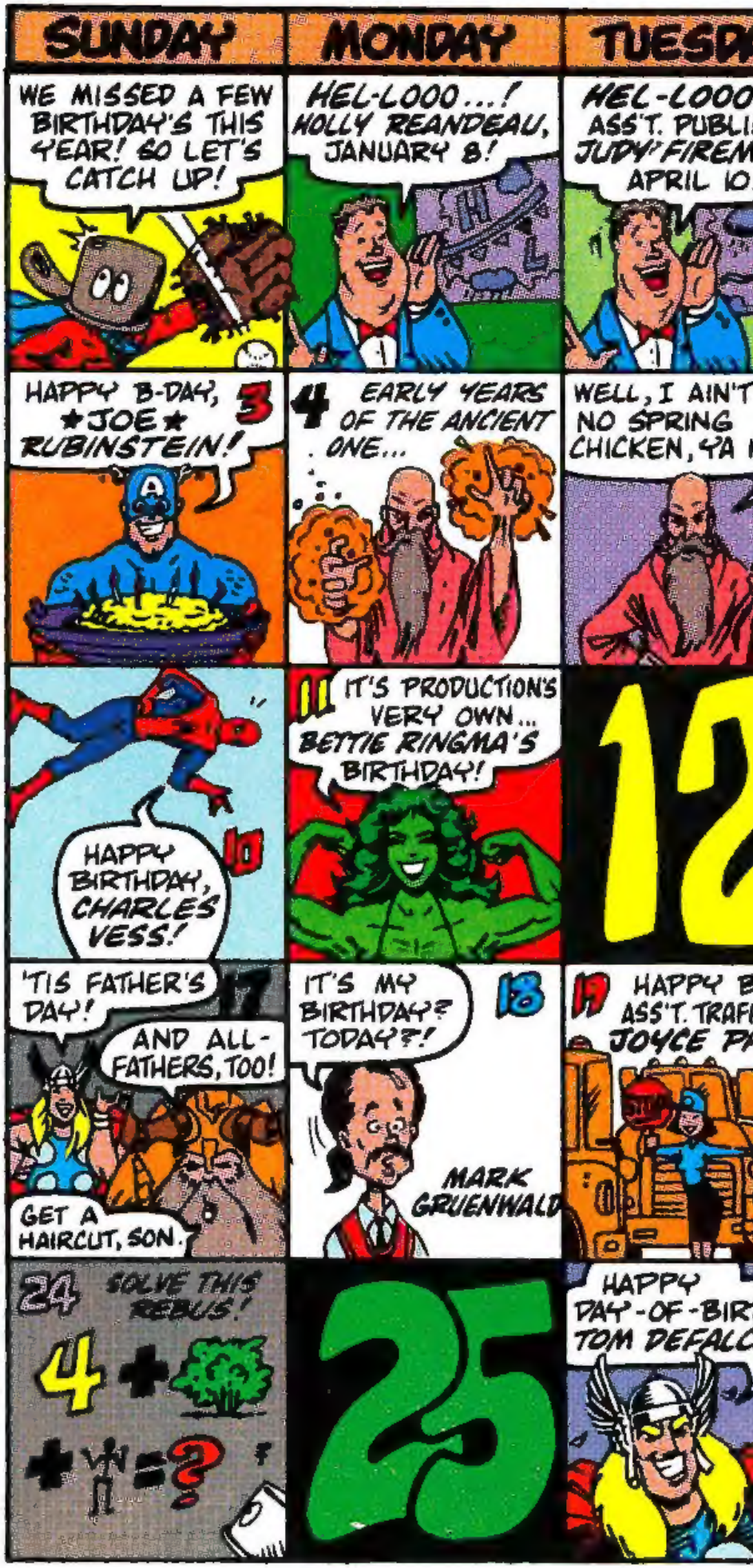
ARTIST: RON ZALME
COLORIST: R. WITTERSTAETTER





WEDNESDAY
THURSDAY
FRIDAY
SATURDAY
HEL-LOOOO...! ASS'T. ED. KELLY CORVESE, APRIL 9!
HEL-LOOO...! SECRETARY JOSIE McCAIN, MAY 1!
1
IT'S OUR OWN DWIGHT JON ZIMMERMAN'S B-DAY .... TODAY!
2
EDITOR'S NOTE: GET IT? HE'S VERY, VERY OLD. D'YA GET IT NOW?!? HUH?? YA SEE, HE'S... OH, NEVER MIND.
6
IT'S LARRY HAMA'S BIRTHDAY.
7
SAY SAYONARA, SUCKER!
IT'S THE NEWEST MEMBER OF POWERPACK'S B-DAY!
8
MICHAEL HIGGINS!
IT'S THE PUBLIC RELATIONS DEPT.'S PAM RUTT'S BIRTHDAY!
SHE'S OUR P.R. IN P.R.!
9
FLAG-SMASHER SAYS:
I'M GONNA SMASH YOUR FLAG!
13
CAP SAYS:
14
I'M A FLAG-SMASHER-SMASHER!
HAPPY FLAG DAY!
15
HEY! IT'S BRENT ANDERSON'S BIRTHDAY! DON'T MISS IT!
16
HAPPY BIRTHDAY TO SPIDEY ASS'T. ED. FUDDY-DUDDY DAN CUDDY!!
20
1ST DAY OF SUMMER!
21
PARTY ON, DUDES!
IT'S A NEW MOON TODAY!
22
WHERE? I DON'T SEE ANY-THING!
25
YESTIDDY WAS WARREN KREMER'S BOITHDAY... AND I STILL WANT MY BOOK BACK!!
27
BY THE HOARY HOSTS OF HOGGOTH! YESTERDAY WAS JACKSON GUICE'S B-DAY!
28
HEY, MS. MARVEL -- LOVE THOSE GOLDEN ARCHES!
29
30